

Munch | Noh
ugh

Munch | Nolde

ND
773
.M8
M35x
WEST



ARIZONA STATE UNIVERSITY



A15045612728

8 Illustrated on front cover
Edvard Munch
Virginia Creeper 1898

42
Edvard Munch
Tingel-Tangel, 'Academy of Music, Berlin' 1896

158
Emil Nolde
Tingel-Tangel III 1907



42



158

Edvard Munch 1863-1944 Emil Nolde 1867-1956

Oils, Watercolours, Drawings and Graphics

17

Oslofjord – Northern Beach 1910
(Landscape with Railway, Train Smoke)
Oslofjord – Nordstrand
(Landschaft mit Eisenbahn, Eisenbahnrauch)



Munch | Nolde

The Relationship of their Art

Oils, Watercolours, Drawings and Graphics

A15045 612728

July-August 1969

ND
773
M8
M35x
West

Marlborough Fine Art (London) Ltd
39 Old Bond Street
London W1X 4BY
Telephone: 01-629 5161
Cables: Bondartos London
and at
Marlborough New London Gallery
17/18 Old Bond Street
London W1X 4BY

Associated Galleries

Marlborough-Gerson Gallery Inc
41 East 57th Street
New York 10022
Telephone: 752-5353
Cables: Bondartos New York

Marlborough Galleria d'Arte
Via Gregoriana 5
00187 Rome
Telephone: 684.678
Cables: Bondartos Rome

A number of works are for sale
Prices on application

The Directors of Marlborough Fine Art (London) Ltd. wish to express their sincere thanks for the generous help and kind co-operation which made this exhibition possible to:

Mr Ebbe Arneberg, Kunstnerforbundet, Oslo, Norway

Mr Jens Heyerdahl, Oslo, Norway

Mrs Ragna Stang, Oslo Kommunes Kunstsamlinger, Munch-Museet, Oslo, Norway

Mr Jerome L. Stern, New York, USA

Dr Martin Urban, Stiftung Seebüll, Ada und Emil Nolde, Seebüll, Germany

Prof. Dr Peter Beye and Dr Gunther Thiem, Staatsgalerie Stuttgart, Germany

and to many lenders who wish to remain anonymous.

Edvard Munch's Road to the Continent

by Ragna Thiis Stang

When Edvard Munch died at the age of eighty in 1944, he left an extensive life's work, which can be regarded in many ways. Different times have discovered different values in this prolific and many-sided artist. His older contemporaries and teachers in the 1880's would have seen other values in the young impressionist than those admired by his literary and artistic friends in Berlin during the 1890's. The former expected much from the gifted new painter, whereas the latter acclaimed the brooding poet and philosopher. The painter of light values came also to be 'the portrayer of the modern life of the soul', as the Polish author Stanislas Przybyszewski wrote. Further, Munch proved to be not only a leading representative of the *fin de siècle*, but also one of the essential fathers of German Expressionism. He thus became a dominant influence in European painting, the only Norwegian to do so.

Munch matured quite suddenly and by the age of thirty had created pictures which today are still regarded as major works: 'The Sick Child', 'Spring', 'Puberty', 'The Morning After', 'Madonna' and many others. But Munch, the sensitive impressionist, could also reveal the inner personality and was a great portrait painter; his portraits are equalled by his landscapes and in later life he showed himself to be an important mural artist as well. But taken all in all it is perhaps as a printmaker that Munch is at his greatest: a true innovator, his simplified and rugged style possibly rises to its peak in some of the woodcuts.

To understand how early Munch was starting to react against naturalism, one must know the famous note from his diary, written in 1869: 'No longer would interiors be painted, pictures of people reading and women knitting – there would be living people, breathing and feeling, suffering and loving. I felt I should do this – People would understand what was sacred and great about it, and they would take off their hats as though they were in church. I was going to produce a great many pictures of this kind.'

Others escaped from naturalism into mysticism, or else, like Gauguin, tried to find the answer to their problems outside our own cultural milieu. But Munch wished essentially to interpret the problems of his times by portraying the 'modern life of the soul' as he saw it. His main work was the 'Frieze of Life', a series of paintings describing humanity's passions and sufferings, from conception to death. His interpretation of man's subconscious soul life, with its depiction of deep-seated desires and destructive powers exploded against the bourgeois mentality of his day. His confessions of unfathomable anxiety dug into people's innermost depths. To express this world of ideas, Munch had to leave naturalism and discover his own formal language, which in its turn became a protest against accepted rules and conventions. But his subjects were taken from life and these deeply personal accounts from his own experience owe their formal strength to the fact that he was essentially a painter: 'I don't paint from nature – I take from it, or rather I help myself liberally from its rich dish – I paint not what I see, but what I saw.' The secret of why today he still has much to say to people the world over is that he succeeds in expressing so strongly emotions of life which concern us all, thus proving that true individualism is universality. His art first achieved this universal significance in the context of Expressionism. But even after the symbolic themes came to play a different role compared with the works of his youth, he continued to exercise influence and to be a source of inspiration and renewal.

The quality of his early impressionistic painting gave his older Norwegian artist colleagues great hope for his development. But even his most important youthful work, 'The Sick Child' (1885-86) caused some indignation. It did not help that the personable doctor's son of good middle-class family frequented radical bohemian circles and discussed inflammatory questions of the moment. This milieu, however, helped to determine ideas and attitudes later to be expressed in his art. Munch's move away from naturalism, starting in 1899, was at first only in his private programme. It was three years later when his countrymen saw the practical results at an exhibition of 50 of his paintings in the capital. These met with indignation, incomprehension and abuse, but at the same time the artist was encouraged by an invitation to exhibit with the Berlin Society of Artists.

The Berlin exhibition created a scandal and was closed after a week, but this apparent defeat was to open the path to recognition. Many younger artists resigned from the society and the *Secession* was formed. The liberal, more forward-looking middle class started to take an interest in the young Norwegian whose work was making such a stir in German art life and Munch began to acquire defenders and patrons. The following year the politician Walther Rathenau made his first purchase and two years later the art historian Meier-Graefe and several other acute writers defended him. In Berlin Munch found himself at home in a new bohemian circle of writers and philosophers. This included many Scandinavians, such as Strindberg and Gustav Vigeland as well as Germans more or less centred round the periodical *Pan*. He remained there for three years, apart from short summer stays in Norway.

In the spring of 1896 Munch moved to Paris, where he frequented partly similar circles: Strindberg and Meier-Graefe were also there and the former wrote about him in *La Revue Blanche*. He exhibited both at Bing's *Art Nouveau Gallery* and at the *Salon des Indépendants*. Despite some French criticism of his expressionistic tendencies – for example Thadée Natanson asserted that '... he has a barbaric flavour ...' – Munch liked Paris. He was achieving recognition in important circles and his work included commissions from the *Théâtre de l'Oeuvre* for decorations and programme designs for several Ibsen productions. But most important it was in Paris that he was able to increase his knowledge of graphic techniques from printers such as Clot and Lemer cier. He created the first of the lithographs, which were to become so important in modern print-making, while his woodcuts from the period disclose influences from the Japanese and from Gauguin.

Ten years after the 1892 scandal Munch exhibited again in Berlin, this time including 22 pictures from the 'Frieze of Life', describing them as 'From the modern life of the soul'. Recognition followed increasingly fast.

In 1904 his paintings created a stir in Vienna, where artists like Gerstl were decidedly influenced by the portraits. But still greater influence was exerted by a large exhibition in Prague the following year of 75 paintings and 50 prints. Many young Bohemian artists have recounted how decisive a contact with Munch's art was for them. Emil Filla describes how 'frightful indifference' and apathy emanated from the Academy. 'And at that moment Munch came to us. His art acted on us like an explosion.' Spala tells how Munch became a spiritual pillar in their doubt and searching, dividing art into camps or rebels and academics. The great Czech critic Salda describes his first reaction to Munch's approach: '... a hand slashing paint on to the canvas as he does could sooner be imagined as wielding a knife or throwing a bomb.' But Salda greatly admired Munch, describing him as a 'powerful dreamer', but reminding his young admirers that: 'Only those should follow Munch who are pre-determined to do so by their own inner feelings ...' In the middle of his personal crisis of 1909, Munch became an honorary member of the Manes Art Association in Prague. Although later many Bohemian artists were to follow newer paths, they did not forget how he had opened the road to modern art for them and in 1937 they urged the old master to join in the association's fiftieth jubilee.

Within a year from the great Prague Exhibition, *Die Brücke* was founded in Dresden and Munch exhibited 20 paintings in that city. The work of Kirchner and Heckel began to show signs of the Norwegian's influence (compare 'Puberty' with Kirchner's 'Marcella' for example and his life-size male portraits which he referred to as 'the bodyguard of my art'). But the strongest influence can be seen in the graphic work of *Die Brücke* between 1906 and 1908, where such Munch prints as 'Man and Woman' (1899) and 'Primeval Man' (1905) left deep marks. After Nolde separated from *Die Brücke*, he wrote to Munch in 1909 asking him to join a new group proposing to exhibit together. But Munch was then suffering from a nervous breakdown in Copenhagen and had to let his friend Schiefler decline for him. On recovery Munch settled down in Norway and withdrew from public life into a complete devotion to his art. His wanderings were over.

At the important *Cologne Sonderbund Exhibition* in 1912, Munch and Picasso were the only living artists to be shown in independent rooms, an honour otherwise reserved for Van Gogh, Gauguin and Cézanne.

As Munch withdrew more from the world his art became more extrovert. Painting had always provided him with the meaning and purpose of life, but now the joy in painting itself seems to grow from year to year. The subjects altered; the farmer loaded with his crops strides through the cabbage field; the 'Woodcutter' where one can smell the new-felled timber; 'Workmen on their way home' symbolize the forward march of the working class. But he could still discover the magic of the light summer night or the sparkle in the deep blue winter and still express the sensual joy in painting a woman's nude body.

Among his many self-portraits one of the last, 'By the Window', was painted during the war. The face is warm-flushed, the expression almost stubborn, with sides of the mouth pulled down. The pose is abrupt and, outside the window, nature is dead and barren.

The country which, apart from Norway had meant most to him had scorned his art. In 1937 eighty-two of his paintings had been confiscated from museums as 'degenerate' and sold abroad. Now that same nation had conquered his own country. The old master died in occupied Norway on 23rd January 1944, a month after reaching eighty.

Munch and Nolde

by Martin Urban

To Nolde and his comrades in arms, establishment art was not worth discussing and similarly they had no time for the official avant-garde of their day, which had united in various *Secessions*. There were only three names – Van Gogh, Gauguin and Munch – for which they felt ‘enthusiasm, admiration and love’, as Nolde wrote in 1906. He continues: ‘I must deal with them.’ Dealing with them implied both a thorough exploration of them and also, ultimately, freeing himself from the powerful impression they had created and their possible influence on him: he had to find his own way.

Nolde was almost forty when he first attracted public notice, while his friends in the *Brücke* group of artists were barely in their twenties. They had offered him membership early in 1906, by way of homage to his ‘storms of colour’. They would have liked to have Munch in their group, too, but he declined. They had to content themselves with Axel Gallén, a member of the Berlin *Pan-Group* that centred on Munch, Strindberg and Vigeland, and with Cuno Amiet, who came trailing a reflected glory from the *Pont-Aven-School*. Nolde stayed with the group for a year and a half, happy to find kindred spirits. But at the end of 1907 he resigned: they had taken his adherence to their own aims a little too much for granted. Also Nolde probably felt that the younger men had succumbed unduly to the influence of their great masters. ‘They ought to call themselves Van Goghians’, he wrote testily to his friend Hans Fehr, late in 1907. Artistic dependence, allowing oneself to show influences, these were unforgivable breaches of the *Brücke* policy, as summed up in the crucial injunction that each individual must ‘with directness and sincerity . . . follow his creative urge’.

A year later Nolde himself took the initiative and founded a new group. As well as German painters (Beckmann, Hofer, Rohlf, Schmidt-Rottluff), this was to include Scandinavians and French painters (such as Matisse and Puy), and Edvard Munch was to be its elder statesman. On January 24th 1909 Nolde wrote to Munch: ‘I have been charged with asking you whether you will go along with us.’ He wrote again on the 5th of February, but his hopes were disappointed. Munch sent word by their mutual friend Gustav Schiefler that he was ill and could not join them. Indeed, how could he have joined? The avowed aim of the new movement – not stated in so many words, but plain enough from these letters – was to break the power of the *Berliner Secession*: and that was the very group which had originally left the Berlin Society of Artists to show solidarity with Munch when there was a scandal over his first exhibition in 1892. Meanwhile the Berlin Secession, under the leadership of Liebermann, Slevogt and Corinth, and with the art dealer Paul Cassirer as business manager, had developed into the most powerful society of German artists. But to the young painters it seemed a stronghold of reactionary tendencies: it refused to show their paintings at its exhibitions. ‘Those people . . . have nothing left to say, yet they still want to run everything with their reactionary views’, Nolde had written to Munch. These were the ‘old established artists’ as against whom they demanded ‘freedom of life and action’ (*Brücke – Manifesto*). Munch, however, was himself in the ranks of established artists; Nolde could not succeed in winning him to the rebel cause. This stopped any effective action on the part of the discontented artists, who spent themselves in internal dissension. Doubtless Nolde lacked the necessary diplomatic skill for the task. Not much later, in 1910, he did what might have been expected from one of his uncompromising nature. He wrote an open letter to Max Liebermann in which he set out with complete frankness all that could be said against the Secession’s leadership. There was a tremendous row, which all but destroyed Nolde, who suddenly found himself abandoned by all his former fellow-conspirators against Liebermann and Cassirer. However, he had achieved his aim: the Secession split into two, and finally into three groups. The *New Secession* was formed, an alliance of the young Expressionists with Nolde and the painters of the *Brücke-Group*. Munch stayed apart; he could not participate in these arguments which would have meant his taking sides against his friends of the old Berlin Secession.

When Nolde heard of Munch’s death, he wrote in his diary: ‘Edvard Munch is dead. Honoured in death. That great artist.’ (27.1.1944.) At that time Nolde was an outcast and forbidden to paint. The events of long ago occupied his mind, and some days later he noted: ‘Munch’s work led to the founding of the Berlin

Secession, my work to its splitting and dissolution . . . Much sound and fury both at the beginning and the end . . . All these irrelevancies soon pass, the essential alone remains, the core, the art itself . . . ' (3.2.1944).

Nolde and Munch only once met face to face, towards the end of 1907 in Berlin. 'Schiefler had wanted us to meet. He spoke movingly and beautifully. Munch said very little, and I hardly a word', Nolde wrote in his memoirs. Nolde was only four years younger than Munch, but in the chronicles of art history they belong to different generations. What links them is the admiration the younger man felt for the genius of the older. But the relationship remained one-sided – there is no indication that the German Expressionist painters roused a corresponding love in Munch. A remark of his has come down to us via Schiefler; when in 1907 he showed Munch a graphic work by Schmidt-Rottluff, Munch shook his head and commented: 'God protect us, we are in for a hard time.' After the encounter with Nolde, Schiefler noted in his diary: 'Munch said later, Nolde always seems like moonshine to me.' Interpret this remark how one will, it does not sound exactly sympathetic.

The meeting with Nolde fell at a time of impending nervous breakdown, which in 1908 forced Munch to return to Norway, where he recovered his health. Retreat to Åsgårdstrand and Ekely enabled him to face 'reality' and 'life', but at the same time to lose his peculiar faculty, sharpened by neurosis, alcohol and drugs, of hallucinatory divination of the unseen, the deepseated needs, longings and anxieties of contemporary life. That heightened sensitivity, that preternaturally thin skin permeable to the unconscious, the half-light and the dark, had given rise to paintings which allegorically exposed the most secret springs of the psyche. Munch found techniques for realising these pictures – which he recognised to be new symbols of the human condition – in a metaphorical use of colour and the arabesque of form. To Nolde and his friends, Munch's paintings were a complete revelation. Through them they discovered how the undertone of another reality, the emergence of new zones of experience, necessarily required a new relationship with the artist's technique, in order to be rendered into the medium of paint.

The Expressionist view of life differed from that of Edvard Munch. Nolde, being older than his friends, probably sensed that sooner, whereas their early efforts sometimes betray the magnetic influence of the great Norwegian. Direct influence can be traced most readily in the graphic work, where the taking over of technical innovations – like the use of plank wood for woodcuts – does not inevitably mean reproducing the other characteristics of the model. As regards their paintings, their development of the evocative, vital force of colour, Van Gogh and Gauguin were doubtless more important influences – Gauguin above all for Nolde. But other names also come to mind: Titian, whose *Allegory of d'Avalos* was the only painting Nolde ever actually copied (at the Louvre in 1900), also Grünewald, Rembrandt and Goya.

Nevertheless, one senses a closer relationship between Nolde and Munch than with the other German Expressionist painters. For all his directness in tackling reality, Nolde's landscapes have something of the dark melancholy resonance of the North. His figures, often placed in the deliberate antithesis of a double-figure composition, reveal an awareness of the secret nuances of psychology, which elsewhere can only be found in Munch. But they inhabited different worlds: Munch travelling far afield, drifting in his decade between Oslo, Paris and Berlin, always at the centre of intellectual events; and the sombre Nolde, who never denied his peasant origins, incommunicative, opening out only in his pictures. These make his own complete world, full of explosive force, revelling in colours, fascinated by opposites, naïve and ingenious at the same time; here he explores the adventure of alien coasts, of the primeval world, or the demi-monde of Berlin. His paintings touch on mythical regions. Nolde cannot be imagined without his native countryside, but at the same time he was at home in the most varied conditions of time and space. Different though the ways of the two painters were, in their work they came much closer than the brief, monosyllabic meeting in Berlin, at the Café Bauer, would lead one to suppose.

Edvard Munch

Biographical notes

- 1863 Edvard Munch was born in Løiten, Norway on December 12.
- 1882-83 Attends the school of design in Oslo, also painting under the influence of the artists Hans Heyerdahl and Christian Krogh.
- 1889-90 Four months in Paris, in the life class of Léon Bonnat, the academic portrait painter. Sees works by Pissarro, Seurat, Degas, Toulouse-Lautrec, Van Gogh and Gauguin.
First visit to Germany.
- 1892 First exhibition in Berlin, at the invitation of the Verein der Berliner Künstler. His pictures cause violent disagreements in the Verein. By a majority decision, the exhibition has to be closed after only a few days. This scandal in the art world makes Munch's name famous overnight.
- 1894 The subjects of his painting now given graphic form. Etchings and lithographs. Develops his technique in Paris in the studio of A. Clot, the famous printer.
- 1897 The 'Frieze of Life' exhibited in the 'Salon des Indépendants'. Discussions with the painters of Pont-Aven.
- 1898-1901 Journeys in Germany, Italy and France. This is a period of great inner turmoil and economic difficulties. Spends the summer months in Åsgårdstrand.
- 1903-04 Works on the 'Frieze of Life' for Linde.
- 1907 New version of the 'Frieze of Life' for the foyer of the Kammerspiele theatre in Berlin.
- 1909 Munch returns from Copenhagen to Norway, where he begins in Kragerø on murals for Oslo University.
- 1912 Like Cézanne, Van Gogh and Gauguin, Munch is given a room to himself at the great Sonderbund Exhibition at Cologne. Exhibition in New York, the first in the United States.
- 1914-15 'History', 'Alma Mater', and 'Sun Rising over the Fjord' and other murals for Oslo University.
- 1922 Great Munch Exhibition at the Kunsthaus in Zürich.
- 1927 Exhibitions at Mannheim, the Kronprinzen Palais in Berlin, and the National Gallery in Oslo.
- 1936 Exhibition at the London Gallery in London.
- 1937 Exhibitions in Stockholm and Amsterdam, and in the Norwegian Pavilion at the World Exhibition in Paris. In Nazi Germany 82 of Munch's works are seized as 'degenerate art'.
- 1940 Norway occupied by German troops in April. Munch refuses the offer of the Quisling government to take part in an 'Honorary Arts Council'.
- 1944 Munch dies on his estate at Ekely.

Emil Nolde

Biographical notes

1867	Emil Nolde born August 7 in the village of Nolde on the German-Danish border.
1888-90	Nolde works as designer in Munich, Karlsruhe and Berlin.
1891	Berlin. In the autumn Nolde applies for a teaching post at the Kunstgewerbeschule in St. Gallen and is accepted.
1892-98	Works in St. Gallen as teacher of decorative drawing.
1898-99	Nolde moves to Munich.
1900	In Paris Nolde attends the Académie Julien, studies the Louvre collections and copies Titian's 'Allegorie des d'Avalos'.
1901	Nolde meets Ada Vilstrup.
1902	Berlin. Nolde sends some pictures to the Berlin Secession which are rejected.
1907	Close friendship with the 'Brücke' painters, whom Nolde visits in Dresden.
1910	84 pictures, several on biblical themes. Also etchings and woodcuts of the port of Hamburg, and, in winter of 1910-11, the pictures of Berlin night life.
1911	The series 'Herbstmeere' (Autumn Seas), and the sequence of religious etchings.
1912	Berlin, Alse and Ruttebüll 'Das Leben Christi' exhibited at Folkwang Museum in Hagen.
1913	Berlin and Alsen. In autumn Nolde travels as member of an expedition to New Guinea.
1914	New Guinea. In summer return via Celebes, Java, Burma, Aden, Port Said, Genoa, Zürich. Due to outbreak of War the luggage, containing all the oils painted in the South Seas, gets lost. The pictures are found again in 1921, in the loft of a warehouse in Plymouth.
1916-17	Alsen and Berlin.
1918-20	Mixed exhibitions in Hanover, Munich, Frankfurt, Hamburg and Kiel.
1921	Visit to England, where he recovers the South Sea paintings.
1926	He buys the wharf of Seebüll and the adjoining farm.
1927	Move to Seebüll and building of studio. On occasion of his 60th birthday, great exhibition organised by Probst in Dresden, others in Hamburg, Kiel, Essen, Wiesbaden.
1928-32	Work continues on house and studio in Seebüll, garden laid out.
1933-37	Beginning of National Socialist propaganda against ' <i>Kulturbolschewismus</i> '. 1937 in course of action against ' <i>Entartete Kunst</i> ', 1,052 works by Nolde confiscated from public galleries. Some of his pictures hung in the notorious exhibition ' <i>Entartete Kunst</i> '.
1938-40	Seebüll, Berlin. The Buchholz Gallery, New York, holds a Nolde Exhibition in 1939. In 1940 Nolde gives up his home in Berlin and retires completely to Seebüll. 1938 begins work on the ' <i>Ungemalte Bilder</i> '.
1941	Nolde excluded from the ' <i>Reichskunstkammer</i> ' (State-controlled Academy of Fine Arts).
1946	The Landesregierung (District Council) of Schleswig-Holstein makes Nolde a Professor. Death of Ada.
1947-52	On his 80th birthday, exhibitions in Kiel and Lübeck.
1956	Emil Nolde dies on April 13. 'Ada and Emil Nolde Foundation Seebüll' set up.

Munch

Oils

1

The Piano Girl 1886

Das Pianomädel

Oil on canvas

14 $\frac{1}{4}$ × 12 $\frac{1}{4}$ in / 36.5 × 31.5 cm

2 *Illustrated page 24*

Night in St. Cloud 1890

Nacht in St. Cloud

Oil on canvas

27 $\frac{1}{2}$ × 22 $\frac{1}{4}$ in / 70 × 56.5 cm

3

Promenade des Anglais 1891

Oil on canvas

24 $\frac{3}{4}$ × 41 $\frac{1}{4}$ in / 63 × 105 cm

Signed and dated

4

Garden Path 1891

Gartengang

Oil on canvas

13 $\frac{3}{4}$ × 9 $\frac{3}{4}$ in / 35 × 25 cm

5

Sunrise, Åsgårdstrand 1893

Sonnenaufgang

Oil on canvas

25 $\frac{1}{2}$ × 31 $\frac{1}{2}$ in / 65 × 80 cm

6

Starry Sky, Åsgårdstrand 1894

Sternennacht

Oil on canvas

53 $\frac{1}{8}$ × 55 $\frac{1}{8}$ in / 135 × 140 cm

7 *Illustrated in colour page 25*

Vampire c. 1896

Vampyr

Oil on canvas

33 $\frac{3}{4}$ × 26 $\frac{3}{4}$ in / 86 × 68 cm

8 *Illustrated in colour on front cover*

Virginia Creeper 1898

Oil on canvas

47 × 47 $\frac{5}{8}$ in / 119.5 × 121 cm

9 *Illustrated in colour page 26*

Two Girls 1903

Zwei Mädchen

Oil on canvas

27 $\frac{1}{2}$ × 23 $\frac{1}{2}$ in / 70 × 60 cm

10

Beach with Group of Trees 1903/04

Strand mit Bäumen

Oil on canvas

26 $\frac{1}{2}$ × 37 $\frac{7}{8}$ in / 67.5 × 95 cm

Signed lower right

11

Self Portrait 1904

Selbstbildnis

Oil on canvas

27 $\frac{1}{8}$ × 17 $\frac{1}{4}$ in / 69 × 44 cm

12

On the Beach 1904/36

Strandbild

Oil on canvas

27 $\frac{1}{8}$ × 39 $\frac{1}{4}$ in / 69 × 100 cm

Signed and dated

13

Flowering Cherry Tree 1905

Blühender Kirschbaum

Oil on canvas

19 $\frac{5}{8}$ × 27 $\frac{1}{2}$ in / 50 × 70 cm

14

Brothel-Interior 'Zum süssen Mädel' 1907

'Zum süssen Mädel'

Oil on canvas

33 $\frac{1}{2}$ × 51 $\frac{1}{8}$ in / 85 × 130 cm

15

On the Beach 1907/28

Am Strande

Oil on canvas

31 $\frac{7}{8}$ × 47 $\frac{5}{8}$ in / 81 × 121 cm

16

The Shriek 1910

Geschrei

Oil on canvas

32 $\frac{7}{8}$ × 26 in / 83.5 × 66 cm

17 *Illustrated in colour page 2*

Oslofjord – Northern Beach 1910

(Landscape with Railway, Train Smoke)

Oslofjord – Nordstrand

(Landschaft mit Eisenbahn, Eisenbahnrauch)

Oil on canvas

35 $\frac{7}{8}$ × 45 $\frac{5}{8}$ in / 91 × 116 cm

Signed lower right

18

The Murderer 1911

Der Mörder

Oil on canvas

37 $\frac{3}{8}$ × 60 $\frac{5}{8}$ in / 94.5 × 154 cm

19
Self Portrait
Selbstbildnis
 Oil on canvas
 32 × 27½ in / 81·3 × 69 cm

20
Jealousy 1913
Eifersucht
 Oil on canvas
 29½ × 38½ in / 75 × 98 cm

21
Flowering Chestnut Tree 1920
Blühende Kastanie
 Oil on canvas
 21⅝ × 17¾ in / 55 × 45 cm

22 *Illustrated in colour page 27*
Bathing Boy
Badender Knabe
 Oil on canvas
 78½ × 38½ in / 199·5 × 97·8 cm

23 *Illustrated page 28*
Old Fisherman in Winter Landscape 1930
Alter Fischermann in Winterlandschaft
 Oil on canvas
 39¼ × 51 in / 100 × 129·5 cm

24
Night in St. Cloud c. 1890
Nacht in St. Cloud
 Pencil
 7¾ × 7⅝ in / 20 × 19·5 cm

25
Tree of Life c. 1910-11
Lebensbaum
 Sketch of the murals at Oslo University
 Watercolour and coloured pencil
 9⅝ × 26¾ in / 24·5 × 68 cm

26 *Illustrated page 29*
The Explorers c. 1910-11
Die Forscher
 Sketch for the murals at Oslo University
 Watercolour and coloured pencil
 11¾ × 29⅛ in / 30 × 74 cm

27
The Fountain c. 1910-11
Der Brunnen
 Sketch for the murals at Oslo University
 Watercolour and coloured pencil
 11¾ × 27¾ in / 30 × 70·5 cm

28
Male Nude with a Towel c. 1917
Männlicher Akt mit Tuch
 Watercolour
 17½ × 11⅛ in / 44·5 × 28·5 cm

29
Seated Nude c. 1920
Sitzender Akt
Reverse: Portrait of a Woman
Rückseite: Frauenporträt
 Watercolour and oil
 11¾ × 11 in / 30 × 28 cm

30 *Illustrated page 29*
Flowering Chestnut Tree 1920
Blühende Kastanie
 Coloured pencil
 14⅜ × 10⅝ in / 36·5 × 27 cm

31
Mountain Landscape c. 1925
Gebirgslandschaft
 Watercolour
 11¼ × 16¼ in / 28·5 × 41·5 cm

Lithographs, Etchings and Woodcuts

Abbreviation: Schiefler

Gustav Schiefler – 'Edvard Munch – Das graphische Werk',
Vol. I and II, Berlin 1907 and 1927

32 *Illustrated page 29*

The Maiden and the Death 1894

Das Mädchen und der Tod

Drypoint and copper

12 × 8 $\frac{5}{8}$ in / 30.5 × 22 cm

Schiefler No. 3

33

Consolation 1894

Trost

Etching

8 $\frac{1}{2}$ × 12 $\frac{1}{2}$ in / 21.7 × 32 cm

Schiefler No. 6

34 *Illustrated page 30*

The Sick Child 1894

Das kranke Mädchen

Etching

15 $\frac{1}{4}$ × 11 $\frac{1}{2}$ in / 39 × 29.3 cm

Schiefler No. 7

35 *Illustrated page 30*

The Day After 1895

Der Tag danach

Etching

8 $\frac{1}{8}$ × 11 $\frac{5}{8}$ in / 20.6 × 29.6 cm

Schiefler No. 15

36 *Illustrated page 30*

Woman II 1895

Das Weib

Etching

11 $\frac{3}{4}$ × 13 $\frac{5}{8}$ in / 29.8 × 34.7 cm

Schiefler No. 21b

37 *Illustrated page 30*

The Kiss 1895

Der Kuss

Etching

13 $\frac{1}{2}$ × 10 $\frac{7}{8}$ in / 34.5 × 27.8 cm

Schiefler No. 22

38

Self Portrait with Skeleton Arm 1895

Selbstporträt mit Knochenarm

Lithograph

17 $\frac{7}{8}$ × 12 $\frac{3}{8}$ in / 45.5 × 31.5 cm

Schiefler No. 31

39 *Illustrated page 31*

The Shriek 1895

Der Schrei

Lithograph

13 $\frac{3}{4}$ × 9 $\frac{7}{8}$ in / 35 × 25.2 cm

Schiefler No. 32

40 *Illustrated in colour page 31*

Madonna 1895

Coloured lithograph

23 $\frac{3}{4}$ × 17 $\frac{3}{8}$ in / 60.5 × 44.2 cm

Schiefler No. 33 IIb 2

All dimensions of etchings refer to plate size; dimensions of lithographs and woodcuts refer to sheet size

41

Vampire 1895

Vampyr

Lithograph, chalk and ink

15 × 21 $\frac{3}{8}$ in / 38.2 × 54.5 cm

Schiefler 34a II

42 *Illustrated inside front cover*

Tingel-Tangel, 'Academy of Music, Berlin' 1896

Lithograph, chalk and ink

16 $\frac{1}{8}$ × 24 $\frac{3}{8}$ in / 41 × 62.8 cm

Schiefler No. 37

43

Standing Nude 1896

Mädchenakt

Coloured lithograph

5 $\frac{3}{4}$ × 5 in / 14.6 × 12.8 cm

Schiefler No. 40

44

Reclining Nude 1896

Liegender weiblicher Akt

Coloured lithograph

8 $\frac{1}{2}$ × 11 $\frac{3}{8}$ in / 21.6 × 29 cm

Schiefler No. 41

Signed 'E. Munch'

45

Young Girl at the Shore 1896

Junges Mädchen am Strand

Coloured lithograph

11 $\frac{1}{4}$ × 8 $\frac{1}{2}$ in / 28.7 × 21.7 cm

Schiefler No. 42

Signed 'E. Munch'

46 *Illustrated page 31*

Fear 1896

Angstgefühl

Lithograph

16 $\frac{1}{2}$ × 15 $\frac{1}{8}$ in / 42 × 38.5 cm

Schiefler No. 61

47

Jealousy II 1896

Eifersucht

Lithograph, chalk and ink

18 $\frac{1}{4}$ × 22 $\frac{1}{4}$ in / 46.5 × 56.6 cm

Schiefler No. 58

48

The Sick Child 1896

Das kranke Mädchen

Lithograph, chalk and ink

16 $\frac{1}{2}$ × 22 $\frac{1}{4}$ in / 42.1 × 56.5 cm

Schiefler No. 59

49 *Illustrated page 32*
Lovers in Waves 1896
Liebespaar
Lithograph, chalk and ink
12 $\frac{5}{8}$ × 16 $\frac{7}{8}$ in / 32.2 × 43 cm
Schiefler No. 71

50
Attraction I 1896
Anziehung I
Lithograph, chalk and ink
18 $\frac{1}{2}$ × 14 in / 47.2 × 35.5 cm
Schiefler No. 65

51
Attraction II 1896
Anziehung II
Lithograph
15 $\frac{1}{2}$ × 24 $\frac{1}{2}$ in / 39.5 × 62.5 cm
Schiefler No. 66

52
Separation I 1896
Loslösung I
Lithograph, chalk and ink
19 $\frac{1}{8}$ × 23 in / 48.8 × 58.5 cm
Schiefler No. 67

53
Separation II 1896
Loslösung II
Lithograph
16 $\frac{1}{8}$ × 24 $\frac{1}{2}$ in / 41 × 62.5 cm
Schiefler No. 68
Signed 'E. Munch'

54 *Illustrated page 32*
August Strindberg 1896
Lithograph, chalk and ink
19 $\frac{1}{2}$ × 14 $\frac{1}{2}$ in / 49.5 × 36.8 cm
Schiefler No. 77 II

55 *Illustrated page 32*
Moonlight 1896
Mondschein
Woodcut
16 $\frac{1}{4}$ × 18 $\frac{3}{8}$ in / 41.2 × 46.7 cm
Schiefler No. 81

56 *Illustrated page 32*
Young Girl and Portrait of the Artist 1897
Junges Mädchen und Porträt des Künstlers
Etching
9 $\frac{3}{8}$ × 6 $\frac{1}{8}$ in / 23.8 × 15.8 cm
Schiefler No. 87

57
Towards the Woods 1897
Zum Walde
Coloured woodcut
19 $\frac{1}{2}$ × 22 $\frac{1}{4}$ in / 49.5 × 56.5 cm
Schiefler No. 100b

58
Fertility 1898
Fruchtbarkeit
Coloured woodcut
16 $\frac{3}{4}$ × 20 $\frac{1}{4}$ in / 42.5 × 51.7 cm
Schiefler No. 110

59
The Blossom of Pain 1898
Blume des Schmerzes
Woodcut
18 $\frac{1}{4}$ × 13 in / 46.5 × 33 cm
Schiefler No. 114

60
Women on the Beach 1898
Frauen am Meeresufer
Coloured woodcut
17 $\frac{7}{8}$ × 20 in / 45.5 × 50.8 cm
Schiefler No. 117b

61
Woman 1899
Das Weib
Lithograph, ink and chalk
18 $\frac{1}{8}$ × 23 $\frac{1}{4}$ in / 46.2 × 59.2 cm
Schiefler No. 122

62
Man Bathing 1899
Männlicher Akt
Coloured woodcut
17 $\frac{1}{4}$ × 17 $\frac{1}{4}$ in / 44 × 44 cm
Schiefler No. 126

63
Bathing Boys 1899
Badende Knaben
Coloured woodcut
14 $\frac{1}{8}$ × 17 $\frac{1}{2}$ in / 36 × 44 cm
Schiefler No. 127

64
The Stub 1899
Der Stumpf
Coloured woodcut
14 $\frac{1}{2}$ × 22 $\frac{1}{2}$ in / 37.2 × 57.2 cm
Schiefler No. 125

65
Girl's Head against the Shore 1899
Mädchenkopf am Strande
Woodcut
18 $\frac{1}{4}$ × 16 $\frac{1}{4}$ in / 46.5 × 41.3 cm
Schiefler No. 129

66 *Illustrated in colour page 33*

The Lonely Ones 1899

Die Einsamen

Coloured woodcut

15½ × 20⅞ in / 39·5 × 53 cm

Schiefler No. 133

67 *Illustrated page 33*

Encounter in Space 1899

Begegnung im Weltall

Coloured woodcut

7⅛ × 9⅞ in / 18·1 × 25·1 cm

Schiefler No. 135

68 *Illustrated page 34*

Sin 1901

Die Sünde

Lithograph

19½ × 15½ in / 49·5 × 39·6 cm

Schiefler No. 142

69

Melancholy III 1901

Melancholie III

Woodcut

15⅛ × 17¾ in / 38·5 × 45 cm

Schiefler No. 144a

70 *Illustrated page 34*

The Kiss 1902

Der Kuss

Coloured woodcut

17½ × 17½ in / 44·7 × 44·7 cm

Schiefler No. 102d

71 *Illustrated page 34*

Carmen (The Lane) 1902

Carmen (Die Gasse)

Etching

7⅞ × 5⅛ in / 18·9 × 13 cm

Schiefler No. 150

Signed 'Edv. Munch'

72

Man and Woman Kissing Each other 1905

Mann und Weib sich küssend

Coloured woodcut

15½ × 21¼ in / 39·7 × 54 cm

Schiefler No. 230a

Signed lower right 'Ed. Munch'

73 *Illustrated page 34*

On the Bridge 1912

Auf der Brücke

Lithograph

15⅛ × 20⅞ in / 38·5 × 53 cm

Schiefler No. 380

Signed

74

Ashes 1913

Asche

Coloured etching

7⅞ × 10⅞ in / 20 × 27·8 cm

Schiefler No. 400

Signed 'Edv. Munch 1915'

75

History 1914

Die Geschichte

Coloured lithograph

15¾ × 30¼ in / 40 × 77 cm

Schiefler No. 426

76

Towards the Light 1914/16

Dem Licht entgegen

Coloured lithograph

36½ × 27⅞ in / 93 × 71 cm

77

Kiss on the Hair 1915

Kuss auf das Haar

Coloured woodcut

6⅛ × 6⅝ in / 15·8 × 17 cm

Schiefler No. 443

Probably printed about 1935

78 *Illustrated page 35*

Reclining Nude (Ecstasy) 1916

Liegender weiblicher Akt (Extase)

Drypoint

17¾ × 24¾ in / 45 × 63 cm

Schiefler No. 450

Signed lower right

79 *Illustrated in colour page 35*

Portrait of a Woman 1916

Porträt einer Frau

Coloured lithograph

13¾ × 9¾ in / 35 × 25·1 cm

Signed 'Edv. Munch. Egen Presse'

80 *Illustrated in colour page 36*

Girls on the Bridge 1920

Mädchen auf der Brücke

Coloured woodcut

19½ × 16⅞ in / 49·6 × 42·9 cm

Schiefler No. 488

Signed 'Edv. Munch'

81 *Illustrated in colour page 36*

The Gothic Girl (Birgitte III) 1930

Das gotische Mädchen (Birgitte III)

Coloured woodcut

23⅞ × 12⅝ in / 60 × 32·2 cm

Signed 'Edv. Munch'

Nolde

Oils

82

War Ships 1910

Kriegsschiffe

Oil on canvas

15 $\frac{3}{4}$ × 27 in / 40 × 68.7 cm

Signed lower right

83

Pond with Rushes 1910

Teich mit Schilf

Oil on canvas

14 × 27 $\frac{1}{4}$ in / 35.5 × 69.5 cm

Signed lower left

84

After the Ball 1911

Vom Ball

Oil on canvas

26 $\frac{3}{8}$ × 16 $\frac{7}{8}$ in / 68 × 43 cm

Signed lower right

85 *Illustrated in colour on back cover*

Heads of Women 1912

Frauenköpfe

Oil on canvas

19 $\frac{5}{8}$ × 16 $\frac{1}{4}$ in / 50 × 41.5 cm

Signed lower right

86 *Illustrated in colour page 38*

Still Life E c. 1914

Stilleben E

Oil on canvas

28 $\frac{3}{4}$ × 31 $\frac{1}{4}$ in / 73 × 79.5 cm

Signed lower right

87 *Illustrated in colour page 39*

Entry into Jerusalem 1915

Einzug in Jerusalem

Oil on canvas*

39 $\frac{1}{4}$ × 33 $\frac{3}{4}$ in / 100 × 86 cm

Signed lower right

88 *Illustrated in colour page 40*

Simeon in the Temple 1915

Simeon im Tempel

Oil on canvas

34 $\frac{1}{4}$ × 44 $\frac{1}{2}$ in / 87 × 113 cm

Signed lower right

89

Woman and Man I 1919

Weib und Mann

Oil on canvas

22 $\frac{3}{8}$ × 28 $\frac{3}{4}$ in / 57 × 73.2 cm

Signed lower left

90 *Illustrated page 41*

Negro-Statuette and Poppies 1920

Negerfigur und Mohn

Oil on canvas

26 × 33 in / 84 × 66 cm

Signed lower right

91 *Illustrated in colour page 42*

Evening 1924

Abend

Oil on canvas

14 $\frac{1}{2}$ × 16 $\frac{7}{8}$ in / 37 × 43 cm

Signed lower left

92 *Illustrated page 43*

Meeting at the Sea 1928

Begegnung am Meer

Oil on canvas

33 $\frac{1}{2}$ × 39 $\frac{3}{8}$ in / 85 × 100 cm

Signed lower left

Watercolours and Drawings

93

Actress (Red Dress) 1910
Schauspielerin (Rotes Kleid)
Watercolour
11 $\frac{1}{4}$ × 7 $\frac{1}{4}$ in / 28.3 × 18.1 cm
Signed lower right

94 *Illustrated page 44*

Sailing Boat, Three Masts 1910
Segelschiff, Dreimaster
Wash and ink drawing
11 $\frac{3}{4}$ × 13 $\frac{3}{4}$ in / 30 × 35 cm
Signed lower right

95

Large and Small Sailing Boats 1910
Grosser und kleiner Segler
Brush and Indian ink
13 $\frac{3}{8}$ × 18 $\frac{5}{8}$ in / 34 × 48 cm
Signed and dated lower right

96

Boat at the Quay 1910
Schiff am Kai (Duckalben) Hamburg
Indian ink
13 $\frac{1}{4}$ × 19 $\frac{5}{8}$ in / 33.6 × 49.8 cm
Signed lower right

97

Steamer and Boat in a Harbour 1910
Dampfer und Boot im Hafen
Watercolour
11 $\frac{3}{8}$ × 17 $\frac{1}{2}$ in / 29 × 44.4 cm
Signed lower right

98 *Illustrated page 44*

Theatre Scene (Conversation) 1910/11
Theaterszene
Watercolour
11 $\frac{3}{4}$ × 8 $\frac{3}{4}$ in / 29.8 × 22.3 cm
Signed lower right

99

Bassermann as Mephisto 1910/11
Bassermann als Mephisto
Watercolour
9 × 11 $\frac{3}{4}$ in / 23 × 29.9 cm
Initialed lower right

100

Head of a South Sea Islander 1913
Kopf eines Südseeinsulaners
Watercolour
14 $\frac{3}{4}$ × 11 $\frac{3}{4}$ in / 37.5 × 29.8 cm
Signed lower right

101 *Illustrated page 44*

South Sea Islanders c. 1913
Südseemänner
Watercolour
13 $\frac{5}{8}$ × 9 $\frac{1}{2}$ in / 34.6 × 24.4 cm
Signed lower right

102

Negro Girl with Child 1913/14
Negermädchen mit Kind
Watercolour
18 $\frac{1}{8}$ × 9 $\frac{7}{8}$ in / 46 × 25 cm
Signed lower right

103 *Illustrated in colour page 45*

Native Head with Jewellery 1913/14
Kopf eines Eingeborenen mit Kopfschmuck
Watercolour
12 × 19 $\frac{1}{8}$ in / 30.5 × 48.8 cm
Signed lower right

104

South Sea Plants 1914
Südseepflanzen
Watercolour
13 $\frac{3}{8}$ × 18 $\frac{1}{2}$ in / 34.6 × 47 cm
Signed lower right

105

South Sea Girl 1914
Südseefrau
Indian ink and watercolour
11 $\frac{1}{4}$ × 17 $\frac{3}{4}$ in / 28.5 × 45 cm
Signed upper left

106 *Illustrated page 44*

Three Fishes 1923/25
Drei Fische
Watercolour
11 $\frac{1}{4}$ × 18 $\frac{5}{8}$ in / 28.5 × 46 cm
Signed lower right

107 *Illustrated page 45*

Fortune Teller c. 1925
Wahrsager
Watercolour
11 $\frac{1}{4}$ × 16 $\frac{1}{8}$ in / 28.5 × 41 cm
Signed lower right

Phantasies 1931/35

108

Very Old Couple
Uraltes Paar
Watercolour
19 $\frac{5}{8}$ × 14 $\frac{3}{8}$ in / 50.4 × 36.7 cm
Signed lower right

109

Mother and Child
Mutter und Kind
Watercolour
18 $\frac{7}{8}$ × 13 $\frac{1}{4}$ in / 48 × 33.9 cm
Signed lower right

110
Boy and Girl
Junge und Mädchen
Watercolour
18 × 12 in / 45·8 × 30·5 cm
Signed lower right

111
Young Woman
Junge Frau
Watercolour
13 × 11 in / 33·1 × 28·2 cm
Signed lower right

‘Ungemalte Bilder’ 1938/45

112
Old Man and Young Woman
Alter Mann und junge Frau
Watercolour
9 $\frac{1}{8}$ × 6 $\frac{1}{2}$ in / 23·3 × 16·7 cm
Signed upper right

113
Woman with Hat in Front of Red Flowers
Frau mit Hut vor roten Blumen
Watercolour
9 × 6 $\frac{3}{4}$ in / 23 × 17·1 cm
Signed lower left

114
Lady in Fur and Featherhat
Dame mit Pelz und Federhut
Watercolour
9 $\frac{1}{2}$ × 6 $\frac{3}{4}$ in / 23·6 × 17·4 cm
Signed lower right

115 *Illustrated page 45*
Master and Pupil
Meister und Schüler
Watercolour
9 $\frac{1}{4}$ × 7 in / 23·5 × 18 cm
Signed lower right

116 *Illustrated page 46*
Three Fools and Two Animals
Drei Narren und zwei Tiere
Watercolour
6 × 8 in / 15·5 × 20·5 cm
Signed upper right

117
Odd Couple
Ungleiches Paar
Watercolour
7 $\frac{3}{8}$ × 7 $\frac{7}{8}$ in / 19·5 × 20 cm
Signed upper left

118
Grotesque Old Man and Young Woman
Grotesker Alter und junge Frau hinter Blüten
Watercolour
8 $\frac{1}{2}$ × 6 $\frac{5}{8}$ in / 21·7 × 17 cm
Signed upper right

119
Gaut
Gaut der Rote
Watercolour
10 × 7 $\frac{1}{4}$ in / 25·5 × 18·5 cm
Signed upper left

Undated Watercolours and Drawings

120 *Illustrated in colour page 46*
Portrait of a Man
Herrenbildnis
Watercolour
6 $\frac{5}{8}$ × 4 $\frac{1}{2}$ in / 16·7 × 11·5 cm
Signed lower left

121
Gladioli (Blue, Red, White) and Three Little Sunflowers
Gladiolen (blau, rot, weiss) und drei kleine Sonnenblumen
Watercolour
14 × 17 $\frac{5}{8}$ in / 35·5 × 44·7 cm
Signed lower left

122
Couple
Menschenpaar
Brush and ink
19 $\frac{1}{4}$ × 14 in / 49 × 35·5 cm
Signed lower right

123
Marsh Landscape
Marschlandschaft
Brush and ink
17 $\frac{3}{4}$ × 23 $\frac{5}{8}$ in / 45·5 × 60 cm
Signed lower right

124 *Illustrated in colour page 47*
Flowers (Orchids, Anthuria and Streylitza)
Blumenstilleben
Watercolour
14 × 18 $\frac{5}{8}$ in / 35·7 × 47·3 cm

125 *Illustrated page 46*
Two Women (Blue and Yellow)
Zwei Frauen
Watercolour
6 × 8 $\frac{3}{4}$ in / 15·3 × 22·2 cm
Signed lower left

126 *Illustrated in colour page 47*
Sunset over Gottesboog
Abendhimmel überm Gottesboog
Watercolour
13 $\frac{3}{4}$ × 18 $\frac{3}{8}$ in / 35 × 46.6 cm

127 *Illustrated page 48*
Farm in the Marsh
Bauernhof in der Marsch
Watercolour
9 × 10 $\frac{3}{4}$ in / 22.8 × 27.2 cm
Signed lower right

128 *Illustrated in colour page 49*
Yellow and Mauve Dahlias in Blue Vase
Gelbe und violette Dahlien in blauer Vase
Watercolour
13 $\frac{1}{4}$ × 17 $\frac{7}{8}$ in / 33.3 × 45.3 cm
Signed lower right

129 *Illustrated page 48*
Couple and Flowers
Paar und Blumen
Watercolour
19 $\frac{1}{4}$ × 10 $\frac{3}{4}$ in / 49 × 27.3 cm
Signed lower left

130 *Illustrated in colour page 49*
Haystacks
Heuhaufen
Watercolour
13 $\frac{1}{8}$ × 17 $\frac{7}{8}$ in / 33.5 × 45.5 cm
Signed lower right

131 *Illustrated in colour page 50*
Portrait of a Woman
Frauenporträt
Watercolour
18 $\frac{3}{8}$ × 13 $\frac{7}{8}$ in / 46.7 × 35.1 cm
Signed lower right

132
Rough Sea
Meeresbrandung
Watercolour
13 $\frac{3}{4}$ × 18 $\frac{1}{2}$ in / 35 × 47 cm

133 *Illustrated page 48*
Steamship on the High Sea
Schiff auf hoher See
Watercolour and Indian ink
9 × 10 $\frac{7}{8}$ in / 23 × 27.7 cm
Signed lower right

134
In Mourning
Trauer
Watercolour
7 $\frac{5}{8}$ × 4 $\frac{3}{4}$ in / 19.5 × 12 cm
Signed lower right, entitled on mount

135 *Illustrated page 48*
In the South Seas
An der Südsee
Watercolour
10 $\frac{1}{4}$ × 11 $\frac{5}{8}$ in / 26 × 29.5 cm
Signed lower right

136 *Illustrated in colour page 51*
Cactus Blossoms
Kakteenblüten
Watercolour
18 $\frac{1}{2}$ × 13 $\frac{3}{4}$ in / 47 × 35 cm
Signed lower left

137 *Illustrated page 50*
Portrait of a Lady
Damenbildnis
Watercolour
6 × 4 $\frac{7}{8}$ in / 15.3 × 12.5 cm
Signed lower right

Lithographs, Etchings, Woodcuts

Abbreviation: Schiefler

Gustav Schiefler – DuMont ‘Emil Nolde – Das graphische Werk’, Vol. I and II, Köln 1968

138

The Painter (Self Portrait) 1906

Der Maler (Selbstbildnis)

Etching

7 × 5 $\frac{1}{8}$ in / 17·8 × 13 cm

Schiefler No. 6 IV

139 *Illustrated page 50*

Young Woman 1906

Junge Frau

Etching

7 $\frac{3}{4}$ × 6 in / 19·8 × 15·5 cm

Schiefler No. 22 IV

140

Erica 1906

Etching

7 $\frac{5}{8}$ × 5 $\frac{3}{4}$ in / 19·5 × 14·8 cm

Schiefler No. 31 VI

141

In the Rocking Chair 1906

Im Schaukelstuhl

Etching

5 $\frac{7}{8}$ × 7 $\frac{3}{4}$ in / 15·2 × 19·8 cm

Schiefler No. 27 III

142 *Illustrated page 51*

Conversation 1906

Unterhaltung

Etching

5 $\frac{7}{8}$ × 7 $\frac{1}{2}$ in / 15·2 × 19·2 cm

Schiefler No. 37 IV

143 *Illustrated in colour page 52*

Head with Pipe 1907

Kopf mit Pfeife

Coloured lithograph

15 $\frac{3}{4}$ × 11 $\frac{1}{4}$ in / 40 × 28·5 cm

Signed

Schiefler No. 5

144

Head with Pipe 1907

Kopf mit Pfeife

Lithograph

15 $\frac{3}{4}$ × 11 $\frac{1}{4}$ in / 40 × 28·5 cm

Schiefler No. 5

145 *Illustrated in colour page 52*

Woman in a Travel Suit 1907

In Reisetracht

Coloured lithograph

17 $\frac{1}{8}$ × 6 $\frac{1}{2}$ in / 43·5 × 16·5 cm

Schiefler No. 8

146

Man and Woman 1907

Mann und Frau

Lithograph

15 × 11 $\frac{3}{8}$ in / 38 × 29 cm

Schiefler No. 11

147

Woman, Leaning on her Elbow 1907

Frau, Kopf stützend

Lithograph

16 $\frac{1}{2}$ × 13 $\frac{1}{2}$ in / 42 × 34·6 cm

Schiefler No. 12 II

148

Lis 1907

Lithograph

10 $\frac{3}{8}$ × 7 $\frac{3}{4}$ in / 26·5 × 20 cm

Schiefler No. 13

149

Like Birds 1907

Wie Vögel

Lithograph

13 $\frac{1}{2}$ × 14 in / 34·5 × 35·5 cm

Schiefler No. 14

150

Head of a Man 1907

Männerkopf

Coloured lithograph

17 $\frac{5}{8}$ × 12 $\frac{1}{2}$ in / 45 × 32 cm

Signed

Schiefler No. 16 II

151

Head of a Man 1907

Männerkopf

Lithograph

17 $\frac{5}{8}$ × 12 $\frac{1}{2}$ in / 45 × 32 cm

Schiefler No. 16 II

152 *Illustrated in colour page 53*

Head of a Melancholy Man 1907

Düsterer Männerkopf

Coloured lithograph

24 × 17 in / 61·1 × 43·2 cm

Schiefler No. 17 III

153 *Illustrated page 51*

Boats 1907

Boote

Lithograph

12 $\frac{5}{8}$ × 19 $\frac{1}{2}$ in / 32·2 × 49·5 cm

Schiefler No. 18 II

Artist's proof, signed

154

Near Sonderburg 1907

Bei Sonderburg

Lithograph

12 × 19 $\frac{5}{8}$ in / 30·5 × 50 cm

Schiefler No. 19 II

155 *Illustrated in colour page 53*
Church and Boat, Sonderburg 1907
Kirche und Schiff, Sonderburg
Lithograph
19½ × 13 in / 49·5 × 33 cm
Schiefler No. 21 II

156 *Illustrated page 54*
Cabaret Singer 1907
Tingel-Tangel-Sängerin
Lithograph
15¾ × 6¼ in / 40 × 16 cm
Schiefler No. 30

157 *Illustrated page 54*
Alice 1907
Coloured lithograph
13¼ × 8½ in / 33·5 × 21·5 cm
Schiefler No. 7a I

158 *Illustrated inside front cover*
Tingel-Tangel III 1907
Coloured lithograph
12¾ × 19 in / 32·5 × 48·5 cm
Schiefler No. 27

159
Nude, Frontview 1908
Akt, in Vorderansicht
Etching
18¾ × 12 in / 46·8 × 30·5 cm
Schiefler No. 91

160
Reclining Nude 1908
Liegendes Weib
Etching
12 × 18⅝ in / 30·7 × 47·3 cm
Schiefler No. 92

161 *Illustrated page 54*
Trawler 1910
Fischdampfer
Woodcut
11⅞ × 15¼ in / 30·2 × 39 cm
Schiefler No. 34 II

162
Hamburg-Pier 1910
Hamburg-Landungsbrücke
Etching
12¼ × 16⅜ in / 31 × 41·2 cm
Schiefler No. 139 III

163 *Illustrated page 54*
Hamburg, Reiherstiegdock 1910
Etching
12¼ × 16¼ in / 31·2 × 41·2 cm
Schiefler No. 145 II

164 *Illustrated page 55*
Large Steamer 1910
Dampfer (gross, dunkel)
Etching
12 × 15⅞ in / 30·5 × 40 cm
Schiefler No. 135 IV

165
Prophet 1910
Woodcut
12¾ × 8⅝ in / 32·4 × 22 cm
Schiefler No. 110

166
Steamer (light Background) 1910
Dampfer (heller Grund)
Etching
12¼ × 16⅛ in / 31·3 × 41 cm
Schiefler No. 134

167 *Illustrated page 55*
Seated Woman 1911
Sitzende Frau
Lithograph
7 × 5⅝ in / 18 × 13 cm
Schiefler No. 46

168
Standing Woman (large) 1911
Stehende Frau (gross)
Lithograph
21 × 6 in / 53·2 × 15·2 cm
Schiefler No. 48 I

169 *Illustrated page 56*
Saul and David 1911
Saul und David
Etching
11¾ × 9¾ in / 30 × 25 cm
Schiefler No. 152

170 *Illustrated in colour page 55*
Discussion 1913
Diskussion
Coloured lithograph
29¼ × 21½ in / 74 × 54·5 cm
Schiefler No. 51

171
Young Couple 1913
Junges Paar
Coloured lithograph
24⅜ × 19¾ in / 62 × 50·5 cm
Schiefler No. 52

172
Dancer 1913
Tänzerin
Lithograph
20¾ × 27⅞ in / 53 × 69 cm
Schiefler No. 56

173
Young Danish Woman 1913
Junge Dänin
Lithograph
26 $\frac{1}{4}$ × 21 $\frac{1}{4}$ in / 67 × 54 cm
Schiefler No. 58

174
Candle Dancers 1917
Kerzentänzerinnen
Woodcut
12 × 9 $\frac{1}{2}$ in / 30·5 × 24 cm
Schiefler No. 127

175
Young Couple 1917
Junges Paar
Woodcut
12 $\frac{1}{8}$ × 9 $\frac{1}{2}$ in / 31 × 24·3 cm
Schiefler No. 133

176
Gerte 1917
Woodcut
12 × 9 $\frac{1}{2}$ in / 30·4 × 24·3 cm
Schiefler No. 144

177
Jestri 1917
Woodcut
12 $\frac{1}{8}$ × 9 $\frac{1}{8}$ in / 31 × 23·2 cm
Schiefler No. 149

178
Warrior 1917
Kämpfer
Woodcut
8 $\frac{1}{4}$ × 5 $\frac{7}{8}$ in / 21·3 × 15·1 cm
Signed lower right
Schiefler No. 143

179
Woman, Man, Servant 1918
Frau, Mann, Diener
Etching
10 $\frac{1}{4}$ × 8 $\frac{5}{8}$ in / 26 × 22 cm
Schiefler No. 192

180
Prosperous Farmers 1918
Grossbauern
Etching
8 $\frac{3}{4}$ × 12 in / 22·5 × 30·5 cm
Schiefler No. 193 IV

181 *Illustrated page 56*
Man and Girl 1918
Mann und Mädchen
Etching
12 × 9 $\frac{1}{4}$ in / 30·6 × 23·5 cm
Schiefler No. 194

182
Young Prince and Dancers 1918
Junger Fürst und Tänzerinnen
Etching
10 $\frac{1}{4}$ × 8 $\frac{5}{8}$ in / 26 × 22 cm
Schiefler No. 196

183
Neighbours 1918
Nachbarn
Etching
8 $\frac{1}{2}$ × 10 $\frac{1}{4}$ in / 21·5 × 26 cm
Schiefler No. 202

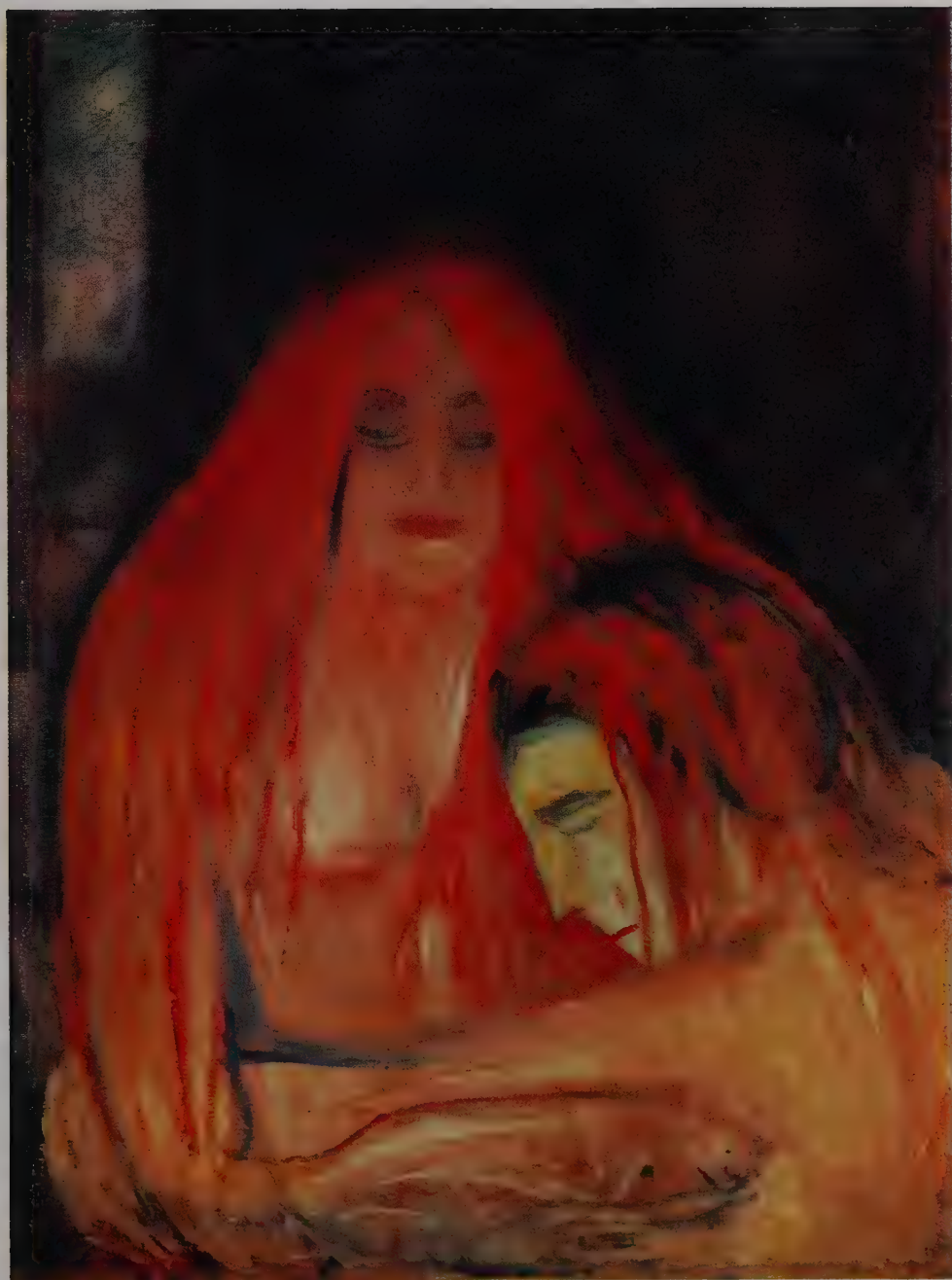
184
Young Man and Girl 1918
Jüngling und Mädchen
Woodcut
9 $\frac{1}{2}$ × 12 $\frac{1}{4}$ in / 24 × 31·2 cm
Schiefler No. 151

185 *Illustrated in colour page 56*
Autumn Landscape 1926
Herbstlandschaft
Coloured lithograph
23 $\frac{5}{8}$ × 31 $\frac{1}{2}$ in / 60 × 80 cm
Schiefler No. 65
Signed lower right

2
Night in St. Cloud 1890
Nacht in St. Cloud



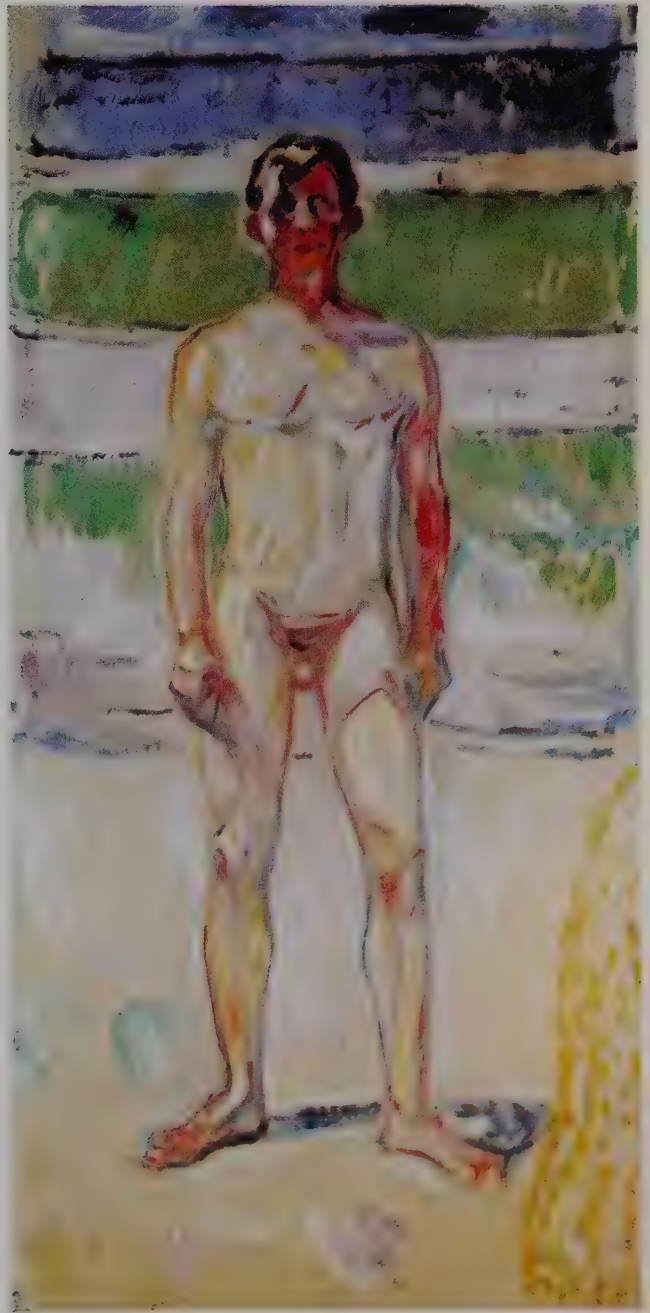
7
Vampire c. 1896
Vampyr



9
Two Girls 1903
Zwei Mädchen



22
Bathing Boy
Badender Knabe



23
Old Fisherman in Winter Landscape 1930
Alter Fischermann in Winterlandschaft



26
The Explorers c.1910-11
Die Forscher

30
Flowering Chestnut Tree 1920
Blühende Kastanie

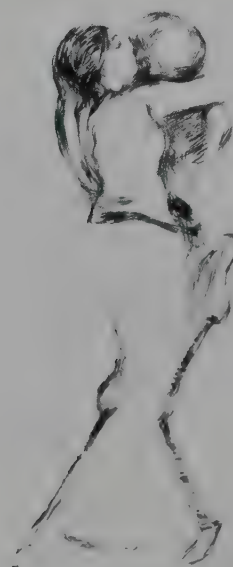
32
The Maiden and the Death 1894
Das Mädchen und der Tod



26

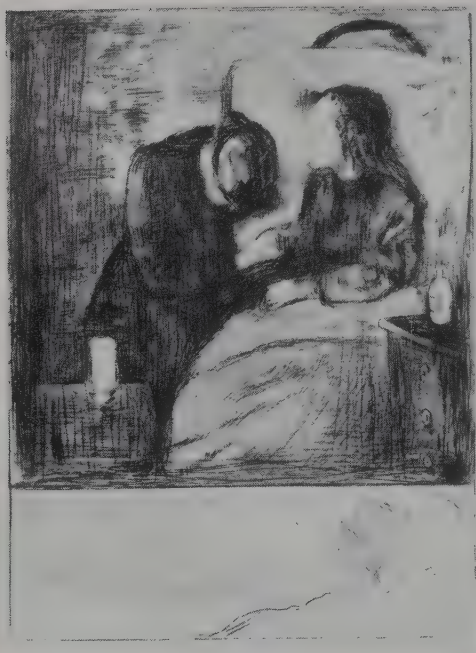


30



32

34
The Sick Child 1894
Das kranke Mädchen



34



35

36
Woman II 1895
Das Weib



36

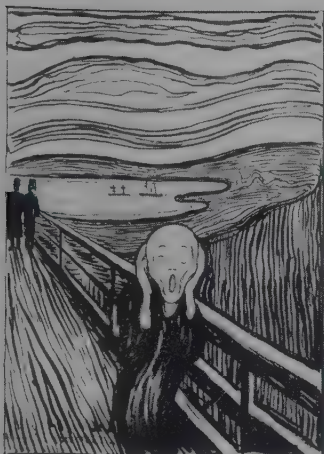
37
The Kiss 1895
Der Kuss



37

39
The Shriek 1895
Der Schrei

46
Fear 1896
Angstgefühl

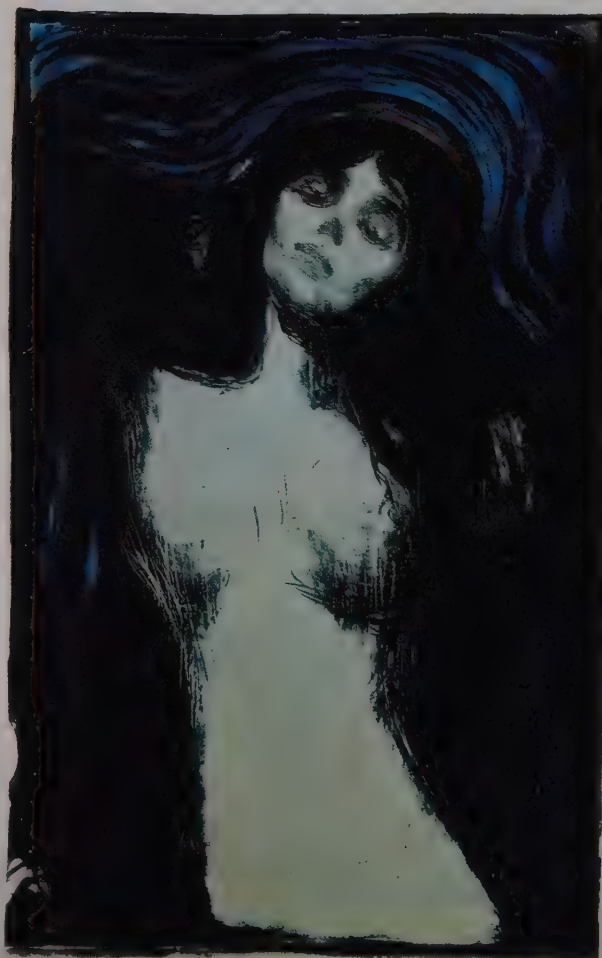


Original

by Edvard Munch 1895

39

40
Madonna 1895



40



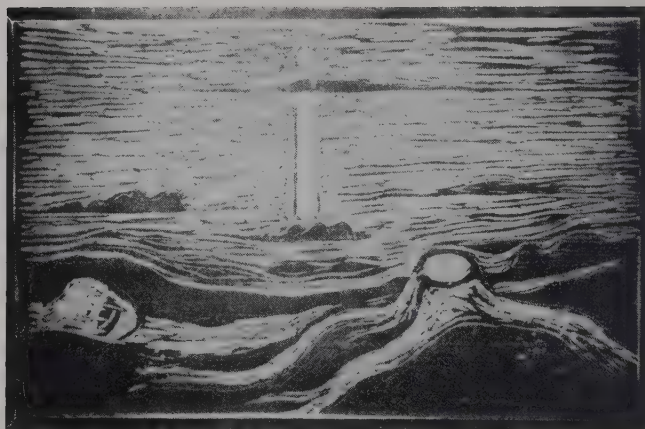
46

49
Lovers in Waves 1896
Liebespaar



49

55
Moonlight 1896
Mondschein



55



54



56

66
The Lonely Ones 1899
Die Einsamen

67
Encounter in Space 1899
Begegnung im Weltall



66



67

68
Sin 1901
Die Sünde

70
The Kiss 1902
Der Kuss



68

71
Carmen (The Lane) 1902
Carmen (Die Gasse)

73
On the Bridge 1912
Auf der Brücke



71



70



73

78
Reclining Nude (Ecstasy) 1916
Liegender weiblicher Akt (Extase)



78

79
Portrait of a Woman 1916
Porträt einer Frau



79

80
Girls on the Bridge 1920
Mädchen auf der Brücke



80

81
The Gothic Girl (Birgitte III) 1930
Das gotische Mädchen (Birgitte III)



81

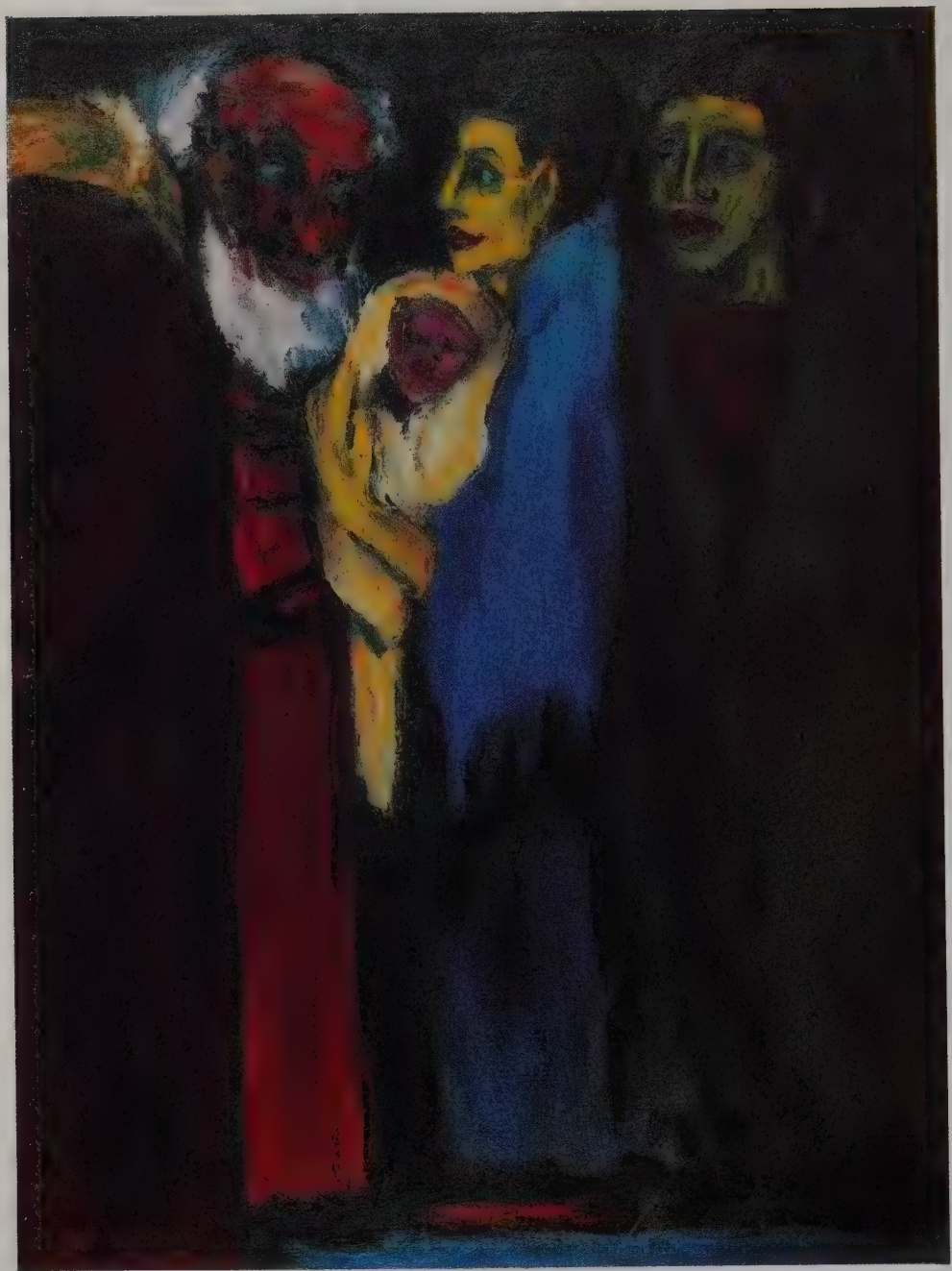
86
Still Life E.c.1914
Stilleben E



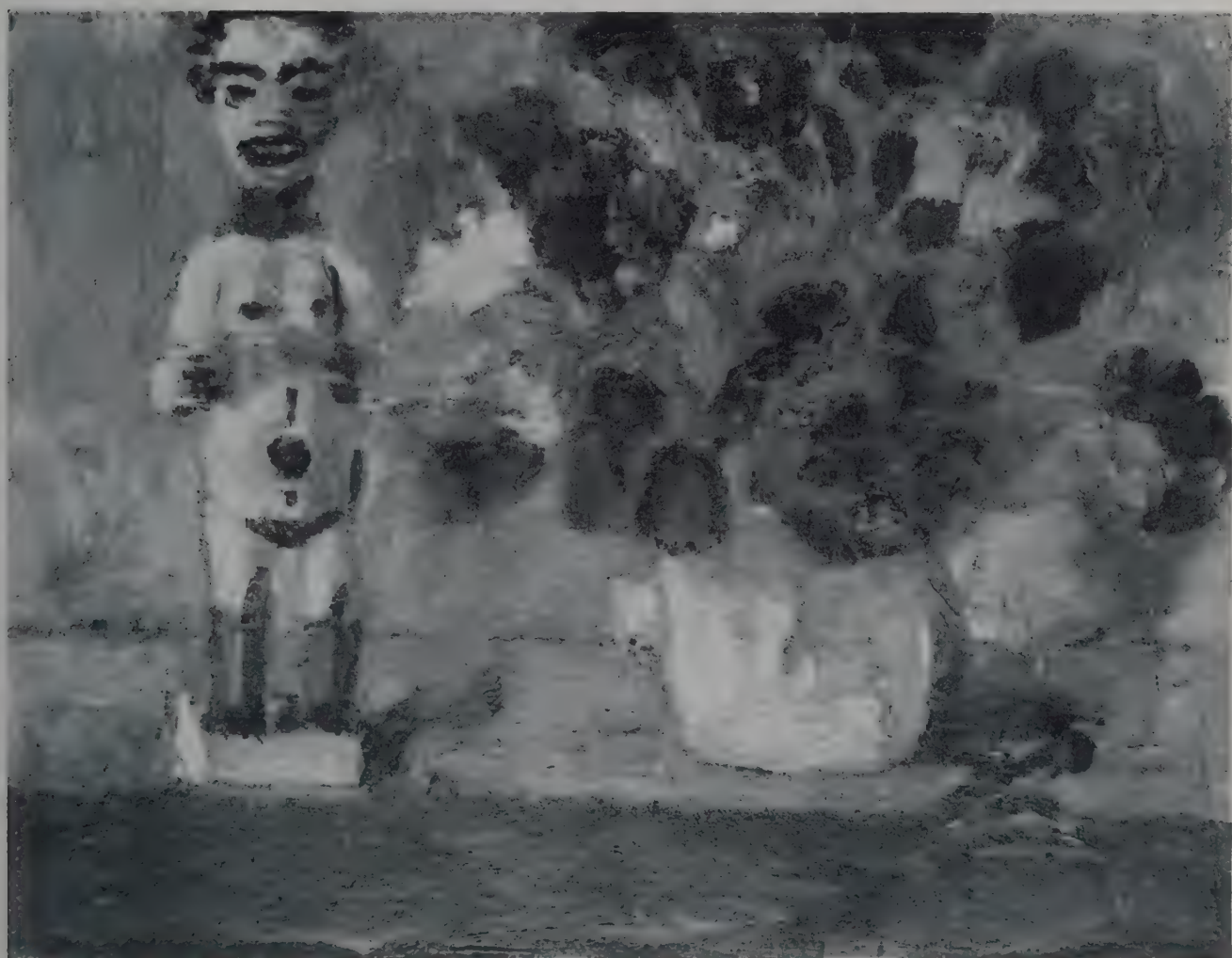
87
Entry into Jerusalem 1915
Einzug in Jerusalem



88
Simeon in the Temple 1915
Simeon im Tempel



90
Negro-Statuette and Poppies 1920
Negerfigur und Mohn



91
Evening 1924
Abend



92
Meeting at the Sea 1928
Begegnung am Meer



94
Sailing Boat, Three Masts 1910
Segelschiff, Dreimaster



94

98
Theatre Scene (Conversation) 1910/11
Theaterszene

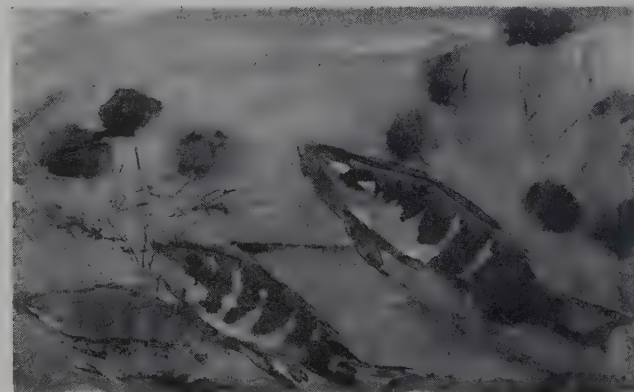


98

101
South Sea Islanders c.1913
Südseemänner



101



106

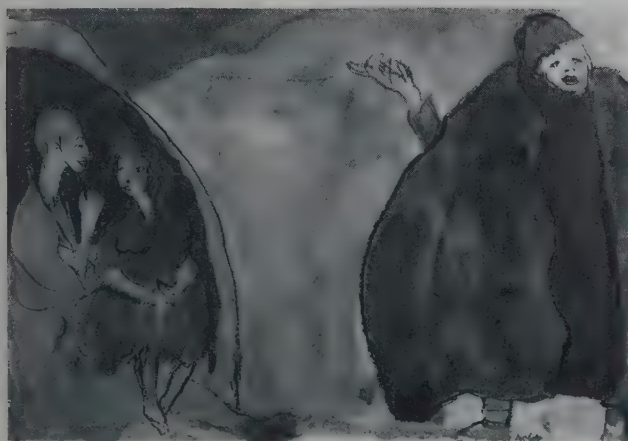
103
Native Head with Jewellery 1913/14
Kopf eines Eingeborenen mit Kopfschmuck

107
Fortune Teller c.1925
Wahrsager

115
Master and Pupil
Meister und Schüler



103



107



115

116
Three Fools and Two Animals
Drei Narren und zwei Tiere

125
Two Women (Blue and Yellow)
Zwei Frauen

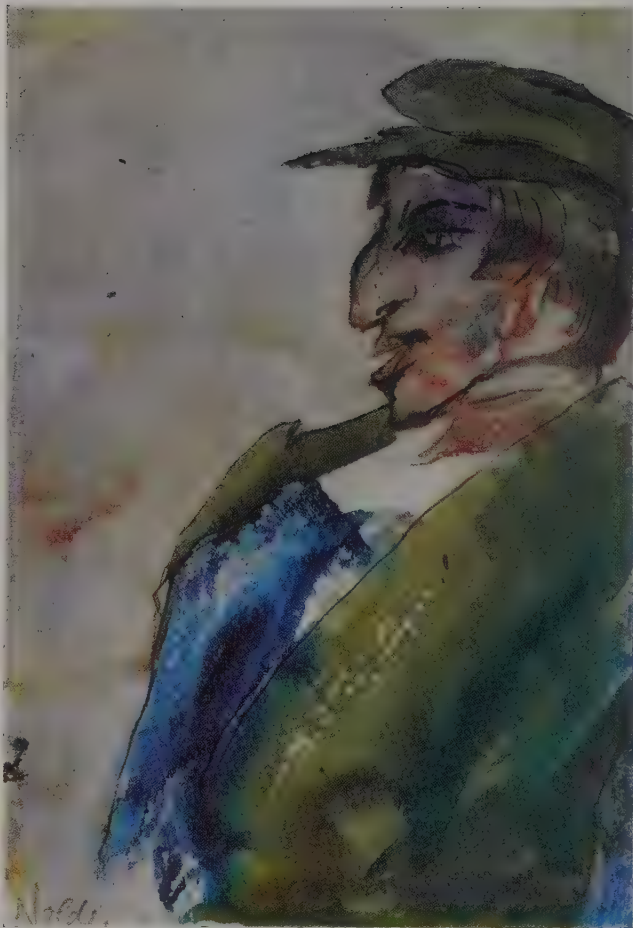


116



125

120
Portrait of a Man
Herrenbildnis



120

124
Flowers (Orchids, Anthuria and Streylitza)
Blumenstilleben

126
Sunset over Gottesboog
Abendhimmel überm Gottesboog



124



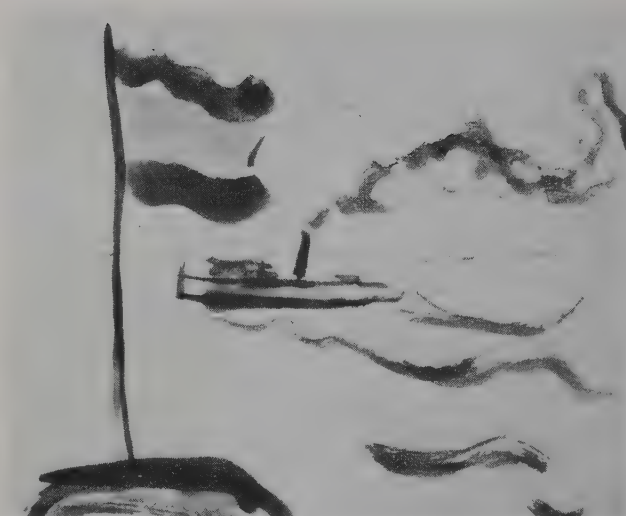
126

127
Farm in the Marsh
Bauernhof in der Marsch



127

133
Steamship on the High Sea
Schiff auf hoher See



133



129



135

128
Yellow and Mauve Dahlias in Blue Vase
Gelbe und violette Dahlien in blauer Vase

130
Haystacks
Heuhaufen

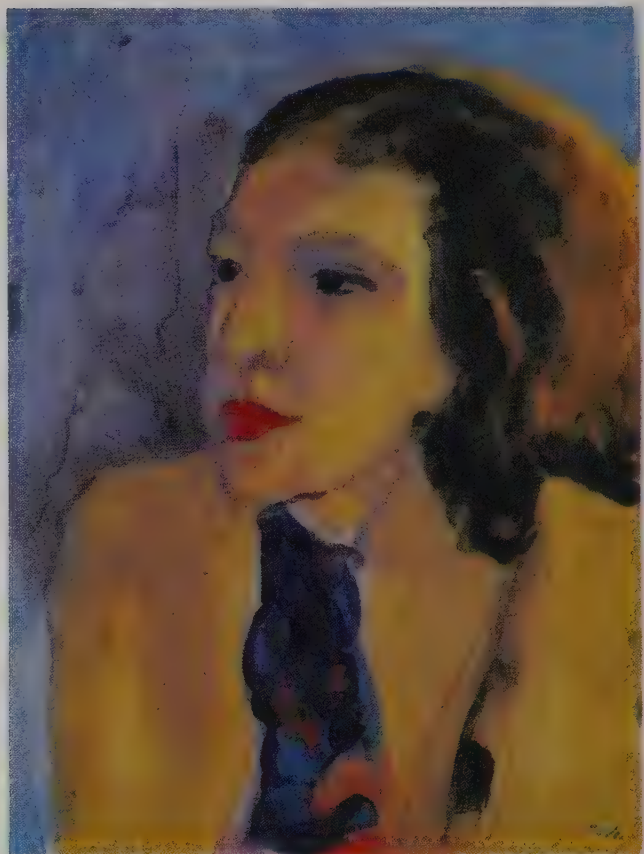


128



130

131
Portrait of a Woman
Frauenporträt



131

137
Portrait of a Lady
Damenbildnis

139
Young Woman 1906
Junge Frau



137



139

136
Cactus Blossoms
Kakteenblüten



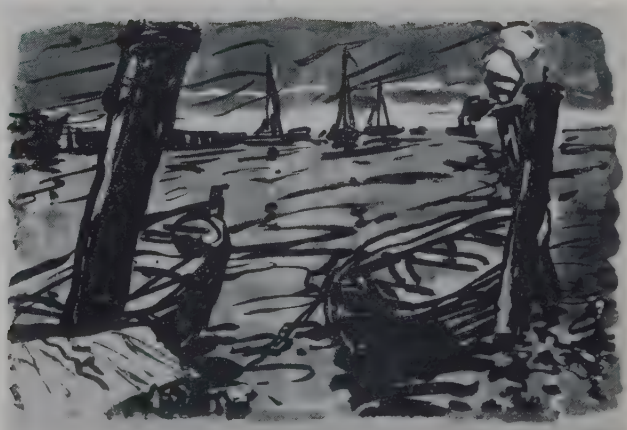
136

142
Conversation 1906
Unterhaltung

153
Boats 1907
Boote



142



153

143
Head with Pipe 1907
Kopf mit Pfeife



143

145
Woman in a Travel Suit 1907
In Reisetracht



145

152
Head of a Melancholy Man 1907
Düsterer Männerkopf



152

155
Church and Boat, Sonderburg 1907
Kirche und Schiff, Sonderburg



155

156
Cabaret Singer 1907
Tingel-Tangel-Sängerin

157
Alice 1907



156

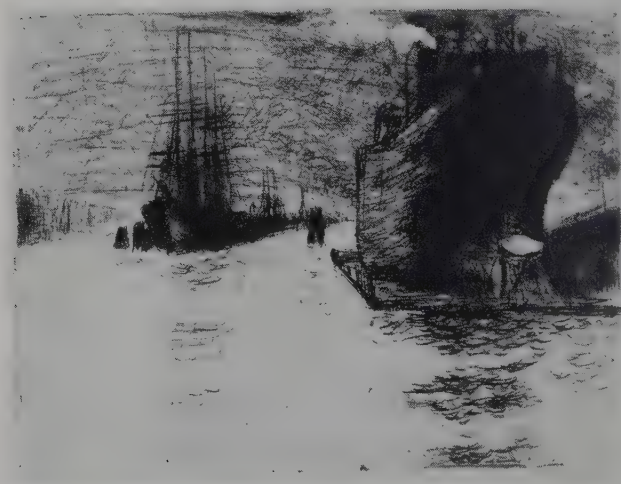


157

161
Trawler 1910
Fischdampfer
163
Hamburg, Reiherstiegdock 1910

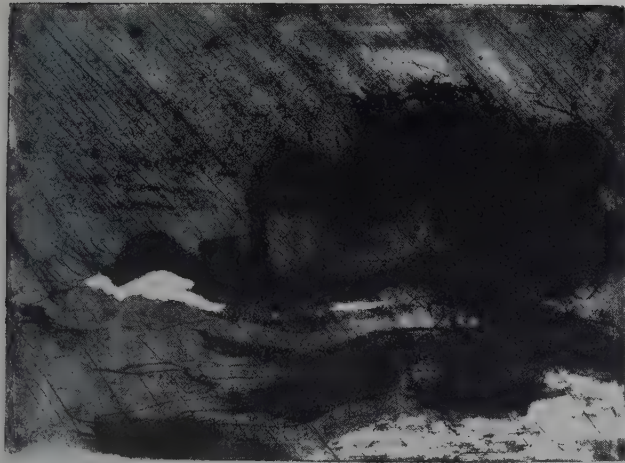


161



163

164
Large Steamer 1910
Dampfer (gross, dunkel)



164



167

170
Discussion 1913
Diskussion

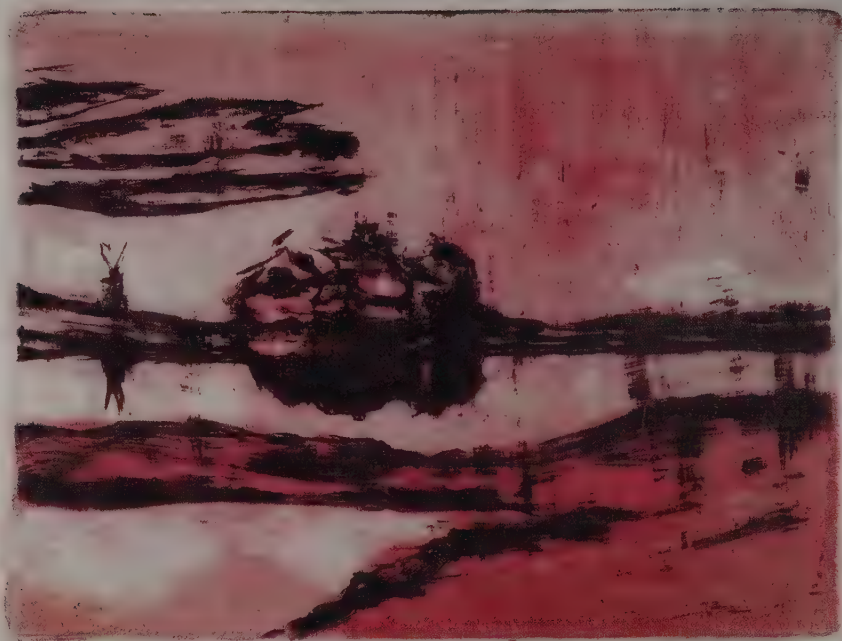


170

185
Autumn Landscape 1926
Herbstlandschaft

169
Saul and David 1911
Saul und David

181
Man and Girl 1918
Mann und Mädchen



185



169



181

Some Museums and Public Institutions which have purchased Works of Art from the various Marlborough Galleries

In the USA and Canada

University of Massachusetts, Amherst
University Art Museum, University of California, Berkeley
Rose Art Museum, Brandeis
Albright Knox Art Gallery, Buffalo
Baltimore Museum of Art
Weatherspoon Art Gallery, University of North Carolina
The Art Institute of Chicago
Lannan Foundation, Chicago
Ohio State University, Columbus
Irwin Sweeney Miller Foundation, Columbus
The Cleveland Museum of Art
Dallas Museum of Fine Arts
Dayton Art Institute, Ohio
Denver Art Museum
Detroit Institute of Fine Arts, Detroit
Beaverbrook Foundation, Fredericton, New Brunswick
Southern Illinois University
Herron Museum of Art, Indianapolis
Kalamazoo Institute of Arts, Kalamazoo
William Rockhill Nelson Gallery of Art, Kansas City
Los Angeles County Museum
The Currier Gallery of Art, Manchester, New Hampshire
Memphis State University
Minneapolis Institute of Arts
Walker Art Center, Minneapolis
Montreal Museum of Fine Arts
The Isaac Delgado Museum of Art, New Orleans
American-Israel Cultural Foundation, New York City
Lincoln Center for Performing Arts, New York City
Museum of Modern Art, New York City
The Charles Rand Penney Foundation, Olcott, New York
Solomon R. Guggenheim Foundation, New York City
Whitney Museum of American Art, New York City
Joslyn Art Museum, Omaha
The Art Gallery of Ontario
Pasadena Museum of Art, Pasadena
The Museum of Art, Carnegie Institute, Pittsburgh
Princeton University Art Gallery, Princeton
City Art Museum of St. Louis, Missouri
San Francisco Museum of Art
Santa Barbara Museum of Art
Museu de São Paulo
The North Carolina Museum of Art, Raleigh
Ringling Museum of Art, Sarasota
Toledo Museum of Art, Ohio
Munson-Williams-Proctor Institute, Utica
Corcoran Gallery, Washington, DC
The Phillips Collection, Washington, DC
Colby College Art Museum, Waterville, Maine
Yale University Art Gallery, New Haven
The Norton Simon Foundation, Fullerton, California
The Meadows Foundation, Dallas, Texas
Hirshhorn Collection, New York City

In Europe and other countries

Aberdeen Art Gallery
Stedelijk Museum, Amsterdam
Kunstmuseum, Basle
Cecil Higgins Museum, Bedford
Ulster Museum, Belfast
Galerie des 20. Jahrhunderts, Berlin
Staatsgalerie, Berlin-Dahlem
Kunsthaus, Berne
The Barber Institute, Birmingham
City Museum and Art Gallery, Birmingham
Städtische Kunstgalerie, Bochum
Museum and Art Gallery, Bolton
Kunsthalle, Bremen
City Art Gallery, Bristol
Musée des Beaux Arts, Brussels
Fitzwilliam Museum, Cambridge
National Museum of Wales, Cardiff
Municipal Museum of Modern Arts, Carrara
Wallraf-Richartz-Museum, Cologne
Hessisches Landesmuseum, Darmstadt
National University Museum, Dublin
Wilhelm-Lehmbruck-Museum der Stadt Duisburg
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Scottish National Gallery of Modern Art, Edinburgh
Folkwang Museum, Essen
Konstmuseum, Gothenburg
Niedersächsische Landesgalerie, Hanover
Gemeente Museum, The Hague
Kunsthalle, Hamburg
Konsthall, Helsinki
Marie-Louise and Gunnar Didrichsen Art Foundation, Helsinki
Ferens Art Gallery, Hull
Staatliche Kunsthalle, Karlsruhe
City Art Gallery, Leicester
Städtisches Museum Leverkusen
The National Gallery, London
The Stuyvesant Foundation, London
The Tate Gallery, London
The Victoria and Albert Museum, London
Whitworth Art Gallery, Manchester
Felton Bequest, Melbourne
Bayrische Staatsgemäldesammlungen, Munich
Laing Art Gallery, Newcastle
Kröller-Müller Museum, Otterlo
Musée d'Art Moderne, Paris
Galleria Nazionale d'Arte Moderne, Rome
Museum Boymans-van Beuningen, Rotterdam
Moderna Museet, Stockholm
Staatsgalerie, Stuttgart
Musée de Beaux Arts la Chaux de Fonds, Switzerland
Museo Civico, Venice
Albertina, Vienna
Österreichische Galerie, Belvedere, Vienna
Museum des 20. Jahrhunderts, Vienna
The Western Australian Art Gallery, Perth
National Gallery of New Zealand, Wellington
Von der Heydt-Museum, Wuppertal
Kunsthaus, Zürich

Marlborough Fine Art (London) Ltd
39 Old Bond Street London W1X 4BY

Agents for:

Craigia Aitchison
Michael Andrews
Kenneth Armitage
Frank Auerbach
Francis Bacon
Lynn Chadwick
Lucian Freud
Günter Haese
Barbara Hepworth
Oskar Kokoschka
Bruce Lacey
Colin Lanceley
Richard Lin
Lucebert
Meier-Denninghoff
Henry Moore
Sidney Nolan
Victor Pasmore
Roland Piché
John Piper
Paul Rebeyrolle
Ceri Richards
Edward Seago
Colin Self
Jack Smith
Graham Sutherland
Joe Tilson
Keith Vaughan
Brett Whiteley
The Estate of Willi Baumeister
The Estate of David Bomberg
The Estate of Kurt Schwitters

Marlborough-Gerson Gallery Inc
41 East 57th Street New York

Agents for:

Mordecai Ardon
Naum Gabo
Juan Genovés
Adolph Gottlieb
Philip Guston
R B Kitaj
Lee Krasner
Jacques Lipchitz
Seymour Lipton
Conrad Marca-Relli
Gerhard Marcks
Robert Motherwell
Beverly Pepper
Larry Rivers
James Rosati
Mark Rothko
Julius Schmidt
Jesus Raphael Soto
James Wines
Fritz Wotruba
The Estate of William Baziotas
The Estate of Lyonel Feininger
The Estate of Franz Kline
The Estate of John Marin
The Estate of Jackson Pollock
The Estate of Ad Reinhardt
The Estate of David Smith

Marlborough Galleria d'Arte
via Gregoriana 5 Rome

Agents for:

Piero Dorazio
Achille Perilli
Arnaldo Pomodoro
Toti Scialoia
The Estate of Spazzapan
The Estate of Fontana

**Some past exhibitions of interest organised by
Marlborough Fine Art (London) Ltd**

1951 Complete Collection of Degas Bronzes
1952 Theodore Géricault
1953 Gustave Courbet
1953 Mary Cassat
1954 Roussel, Bonnard, Vuillard
1954 Claude Monet
1955 Benatov
1955 Picasso Drawings and Bronzes
1955 Pissarro, Sisley
1955 Fernand Léger
1956 Renoir
1956 Constantin Guys
1956 Gleizes
1957 Henri Laurens
1958 Juan Gris
1958 Paul Signac
1958 Boudin
1959 Art in Revolt, Germany, 1905-25
1960 James Ensor
1960 E W Nay
1960 Francis Bacon
1960 Van Gogh Self Portraits
1960 Mathieu
1961 Moholy Nagy
1961 Henry Moore Stone and Wood Carvings
1962 Painters of the Bauhaus
1962 Van Gogh's Life in his Drawings and his
Relationship with Signac
1962 Fantin-Latour
1962 André Masson
1962 Vantongerloo
1963 Lucian Freud
1963 Kurt Schwitters
1963 Corot
1963 Francis Bacon and Henry Moore
1964 Mark Rothko
1964 John Piper
1964 Keith Vaughan
1964 Egon Schiele
1965 Art in Britain 1930-40
1965 Kenneth Armitage
1965 Francis Bacon and Henry Moore
1965 Ceri Richards
1965 Gustav Klimt
1965 Günter Haese
1966 Piero Dorazio
1966 Joe Tilson
1966 Richard Lin
1966 Lucebert
1966 Joan Miró
1966 Victor Pasmore
1966 Klee and Nolde
1966 Graham Sutherland and
Henry Moore Shelter Sketch Book 1940-42
1966 Lynn Chadwick
1966 Kandinsky and his Friends
1967 Frank Auerbach
1967 Juan Genovés
1967 Francis Bacon
1967 Roland Piché
1967 Paul Maze and his Friends
1967 Ben Nicholson
1967 Henry Moore Carvings
1967 Brett Whiteley
1967 Barlach and Kollwitz
1967 Helen Lessore and the Beaux Arts
1968 Lucian Freud
1968 Graham Sutherland A Bestiary
1968 Sidney Nolan
1968 Pissarro in England
1968 Feininger and Moholy Nagy
1968 Herbert Bayer
1968 Ben Nicholson
1968 Edward Seago
1969 William Utermohlen
1969 Egon Schiele
1969 Oskar Kokoschka
1969 Victor Pasmore
1969 Brauer
1969 Inaugural Exhibition on board the
Queen Elizabeth 2
1969 John Piper

**Some past exhibitions of interest organised by
Marlborough-Gerson Gallery Inc New York**

1964 Alberto Burri
1964 Fritz Wotruba
1964 Jackson Pollock
1964 Mondrian, de Stijl and their impact
1964 Rebeyrolle
1964 David Smith
1965 Sidney Nolan
1965 R B Kitaj
1965 Seymour Lipton
1965 Ben Nicholson
1965 Arnaldo Pomodoro
1966 Adolph Gottlieb
1966 Wassily Kandinsky
1966 Jacques Lipchitz
1966 Barbara Hepworth
1966 Yaacov Agam
1966 Julius Schmidt and Peter Stroud
1966 Oskar Kokoschka
1966 Henri Laurens
1967 Lucio Fontana
1967 Franz Kline
1967 Ardon
1967 Gio Pomodoro
1967 Pietro Consagra
1967 Victor Pasmore
1967 Juan Genovés
1968 Lipchitz The Cubist Period
1968 International Expressionism
1968 Brett Whiteley
1968 Barlach and Kollwitz
1968 Francis Bacon
1969 Beverly Pepper and Piero Dorazio
1969 Jackson Pollock
1969 Lyonel Feininger

**Some past exhibitions of interest organised by
Marlborough Galleria d'Arte Rome**

1962 Jackson Pollock
1963 Alberto Burri
1963 Jean Dubuffet
1964 Emilio Vedova
1964 Gio Pomodoro
1964 Lucio Fontana
1964 Kurt Schwitters
1964 Piero Dorazio
1965 Arnaldo Pomodoro
1965 Oskar Kokoschka
1965 Henry Moore
1965 Giulio Turcato
1965 Beverly Pepper
1966 Klimt-Schiele
1966 Luigi Spazzapan
1966 Toti Scialoia
1966 Gastone Novelli
1967 Pietro Consagra
1967 Giacomo Manzù
1967 Ben Nicholson
1967 Joe Tilson
1967 Achille Perilli
1968 Beverly Pepper
1968 Richard Lin
1969 Graham Sutherland
1969 Juan Genovés

Cat. no. 259

July 1969
Typography by Gordon House
Printed in England by Tiltotsons (Bolton) Ltd

84 *Illustrated on back cover*
Heads of Women 1912
Frauenköpfe

Marlborough

Marlborough Fine Art (London) Ltd
39 Old Bond Street
London W1X 4BY
Telephone: 01-629 5161
Cables: Bondartos London

Munch | Nolde

